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**DRAWING AND PAINTING**  
JUNE 1948



### FLOWER ARRANGEMENT, FOR FUN OR FORMALITY

Are you aware of the magnetism of flowers? If you are not, the next time you are in a room filled with people notice how all eyes are drawn to the spot of color in a bouquet, the curving lines of unusual leaves, or the grace of weeds skillfully arranged. FLOWER ARRANGEMENT, A HOBBY FOR ALL, is your cue to make this activity an integral part of your classroom program—and how your pupils will love it! Every season brings exciting new possibilities for their creative expression and the roadside becomes more than a weed bed, it is a wonderland of color, line, and texture for delightful compositions.

FLOWER ARRANGEMENT, A HOBBY FOR ALL, is the ideal workbook for your flower arranging adventures. Written by Matilda Rogers and published by the Woman's Press, this 5½- by 7½-inch booklet is as bright as a buttercup and every one of the 72 pages are filled with ideas and photographs. The following chapter titles speak for themselves: Art for Everyday Use, Fundamentals of Design, Holders and Other Equipment, Containers and Accessories, The Care of Cut Flowers, Helpful Tricks and Short Cuts, Color, Table Centerpieces, Line Designs, Mass Compositions, Weed and Dried Arrangements, Leaves and Branches. What to Do with Odds and Ends, Teen-Agers Like to Learn How.

Your material is all about you, from the formal flowers grown in the garden to wild flowers in the woods. Developing an eye for possibilities is a happy challenge that paves the way to a new world of art application in everyday life that gives you and your pupils lasting enjoyment.

Send \$1.53 for your copy of FLOWER ARRANGEMENT, A HOBBY FOR ALL, to Secretary, The SCHOOL ARTS Family, 186 Printers Bldg., Worcester 8, Mass., before July 15, 1948.

### AN IDEA-RICH ARTICLE THAT SIMPLIFIES THE TEACHING OF SILK SCREEN PRINTING

Here is a concise, complete article on silk screen printing, reprinted by popular request of SCHOOL ARTS readers and ready for your use in convenient booklet form. Gordon deLemos is the author of the article that gives all the details and steps in applying designs by the silk screen method to an amazing variety of objects. Illustrations show the squeegee in use, drawings of the necessary equipment, drawings showing the five steps in the cutting and printing from lacquer film, a silk screen poster, silk screened

drapes, fabrics decorated by silk screen, wooden trays and book ends, metal trays and canister, and a glass and tumbler—all examples of the amazing variety of objects that can be decorated with this versatile medium.

Truly a "course" in the teaching of silk screen printing, every bit of equipment necessary is described, including the best purchases to be made, a substitute for silk, ways of attaching the material to the frames, and many tips from professionals that give even first attempts that finished touch. Next comes a section on making silk screen stencils, with "meaty" paragraphs on paper stencils, lacquer, the block-out method, resist stencils, photographic stencils. Next comes simple steps in silk screen work, including planning your design, attaching the design, lacquer film method, printing the design, inks, paints, and colors, dyes, lacquers, textile colors, and making resist designs.

You can obtain your silk screen printing article by sending 35 cents (\$1.00 for three copies) to Secretary, The SCHOOL ARTS Family, 186 Printers Bldg., Worcester 8, Mass., before July 15, 1948.

### CREATIVE HANDS BOOK SHOPPING NOTES

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## THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

### OFFICERS OF THE NATIONAL ART EDUCATION ASSOCIATION



Photo courtesy W. H. Milliken, Jr.

Left to right: Secretary-Treasurer, Italo L. de Francesco, Director of Art Education, State Teachers College, Kutztown, Pa. Vice-president, Sara Joyner, Director of Art Education, State Department of Education, Richmond, Va. President, Edwin Ziegfeld, Head, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York, N.Y.

### FRIENDS FROM "DOWN UNDER"

We have received two letters from readers in Australia, asking for correspondence with pupils in the United States. Parts of the letters are reprinted below. With more and more emphasis being placed on international activities, this is an opportunity to introduce your pupils to "world neighbors" with interests in arts and crafts.

"I am writing this letter to you in hope that you will be able to find me a pen friend. I know no one in America and would like to correspond with friends interested in all kinds of art—but especially dress designing. I am eighteen and a half and am working in the Public Library. I will close now, hoping to hear from friends interested in Australia."

Miss Dolores Dankel, 52 Oxford Terrace Unley, South Australia, Australia

"I have read with interest your articles on art and art crafts in SCHOOL ARTS Magazine. I would appreciate it if you could arrange for some girls and boys to write to me with a view to exchanging ideas and information on the subject of art."

"I am interested in all branches of the subject but am particularly keen on textile art and designing and hope some day to further my studies in your country, which is such a source of inspiration. My age is 15 years."

Fay Robertson, No. 2 Wonga Street Campsie, Sydney, F. S. W., Australia

**A SEARCH FOR GOOD TEACHING MATERIAL** to help boys and girls, in grades one through twelve, is the object of a contest in Project in Applied Economics, sponsored by the American Association of Teachers Colleges. This contest provides an opportunity for teachers to create teaching materials which fit the problems of their own region or locality. Those desiring further information should write to Editor, APPLIED ECONOMICS, 280 Madison Avenue, New York 16, New York, before July 15, 1948.

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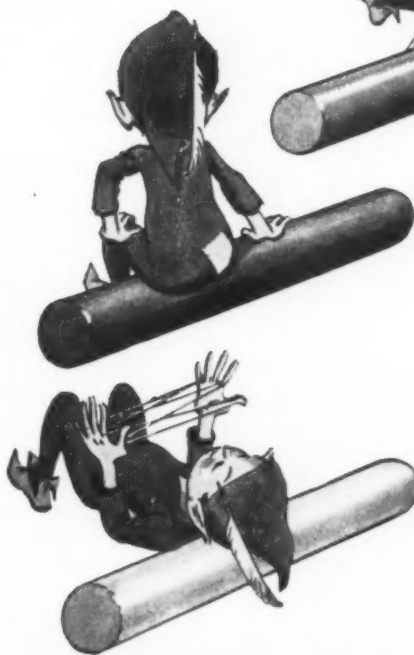
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**2. LET'S WHITTLE!—Pynn.** A new book which tells anyone all they will need to know about a craft which produces especially appealing results. Covers all details in 200 illustrations, such as direction of grain for each project, starting points, various views as work progresses, patterns, color and finish plans, and the finished article. **\$2.50**

**3. GEM CUTTING—Willems.** An art which is made easily understandable whether one has any technical knowledge or not. Is ideal as a beginner's instruction book, completely covering the finishing of opaque stones with rounded surfaces, and the cutting of transparent ones. Accurate, step-by-step drawings and discussions of all processes; answers all essential questions. **\$3.50**

**4. AIRBRUSH ILLUSTRATION—Harris** Nothing as clear or as well-planned has ever been published before on the airbrush. Definite techniques and methods, illustrated, exact procedures for producing finished work, and a section on the art of photo retouching... truly a book in a class by itself. For anyone teaching, using, or intending to use the airbrush. **\$4.00**

<b>5. ART for YOUNG AMERICA</b> Nicholas, Trilling, Lee	<b>\$2.60</b>
<b>6. THE ART of HOOKED-RUG MAKING</b> Batchelder	<b>3.75</b>
<b>7. RUGMAKING CRAFT</b> Allen	<b>2.00</b>
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## CREATIVE EXPRESSION AT THE PALO ALTO JUNIOR MUSEUM

(Continued from page 337)

Moitozo, the assistant director, served as a Wave in the Navy during the recent war, would have little time on her hands if she did nothing but teach ceramics and keep up with the kiln firing schedule.

The Museum's prize potter's wheel was fashioned from an old washing machine. Additional wheels have come into being through conversion of treadle-type sewing machines.

Mrs. O'Hara has a project in mind at the present time that calls for an increase in the number of live-animal exhibits. She has always had a goodly quota of live snakes under glass in season, plenty of goldfish, and a small platoon of turtles wandering around the fishpond in the center of the enclosed Museum patio, but she feels that the children should have more to feed and observe than those mentioned, and now she is thinking in terms of a complete live-animal wing.

Nearly 800 individual donors have contributed exhibits down through the years. In addition to outright gifts, many exhibits have been secured on short loan for special exhibitions. In scheduling these features, the Museum plans them at a time when they have an appeal paralleling school or outside interests, as follows: (1) To coincide with timely events; (2) To illustrate other people's cultures, and so further understanding. The Palo Alto Junior Museum has featured exhibitions based on the following: (1) United Nations; (2) Christmas (annual); (3) Science Fair; (4) Negro History Week; (5) Pacific Island Areas; (6) Early America—New England; (7) Indians of the Americas.

The Museum activities are free to Palo Alto children. The atmosphere is relaxed, but conducive to creative enjoyment. The children are proud of the building—it has only had one broken window, that accidentally broken, in its 14 years of existence. This is considered an indication that the boys and girls look upon it with friendliness.

It is no secret that Palo Alto's Junior Museum has been the inspiration for some of the forty-odd scattered throughout the country. Year after year educational and recreational experts from all sections of the country have found ideas in the Palo Alto Junior Museum which they have considered desirable examples combining wise and enjoyable use of leisure time.

The Palo Alto Junior Museum schedule is divided into four quarters—Summer, Fall, Winter, and Spring. With only two full-time paid employees, and three or four part-time leaders to take care of the demands of some 300 children each season, the Museum had to depend on volunteer help. Mothers will come to the Museum with their children and, in a few days, will be helping to set up displays, lead a class, or work some clay. Sometimes the mothers find an interest that they were not able to develop when they were young, and become participants in the program just as if they were young again.

It is refreshing in this day of impending atomic and bacteriological destruction to see an idea working with calmness, day after day, to teach youth about the worth-while things that there are on earth instead of how to destroy them, and the citizens of Palo Alto are conscious of their good fortune in having such an activity to benefit their children.

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YEARS BEFORE

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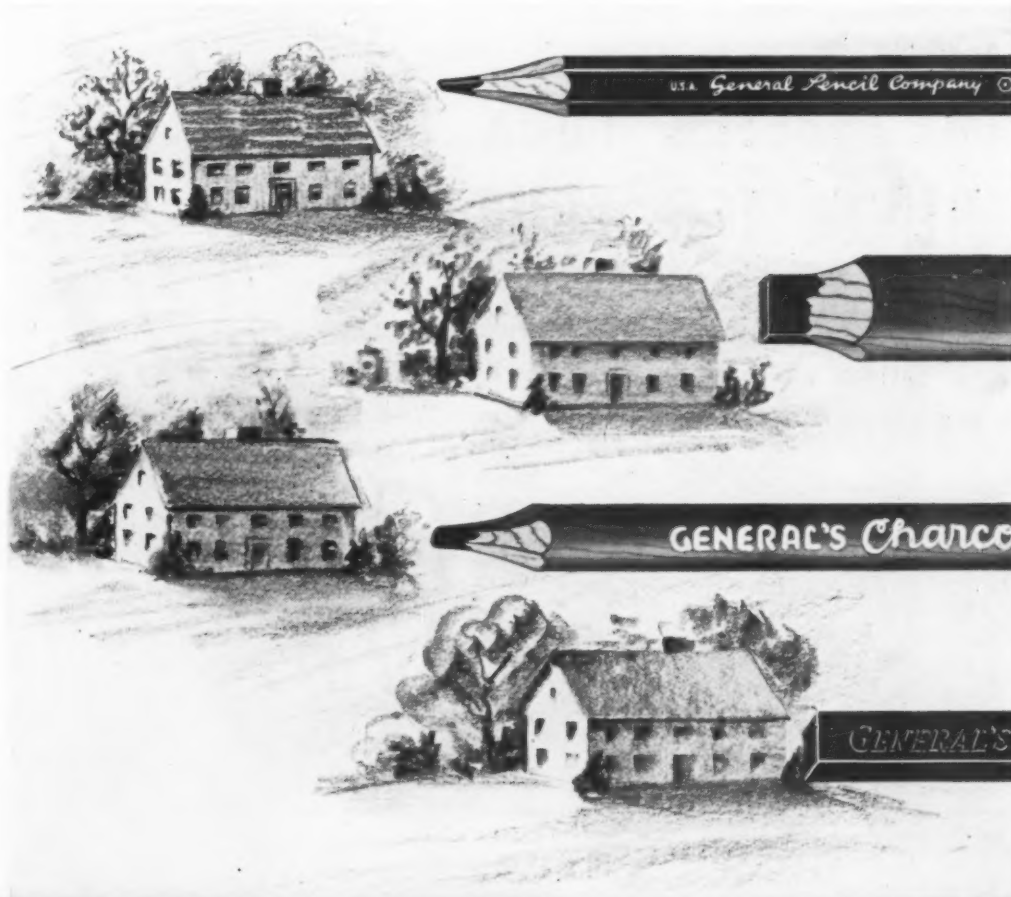
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School Arts, June 1948





# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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## DRAWING AND PAINTING

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The pattern of hills and sea with its watered texture, monsters, and ships lends this ancient map of one section of England a fascination that can only be found in the imagination of ancient cartography



An ancient map of the Western Hemisphere in the year 1626 was illustrated so as to become a rich and interesting design as well as to impart detailed information to its beholders





CALIFORNIA'S artist, Jo Mora, combined a skilled sense of humor with history and local color in almost accurate maps of regions with which he was acquainted. Here is his interpretation of the historic and ever popular Monterey Peninsula of California

HARRIETT WEAVER guides the unacquainted visitor about Big Basin Redwoods State Park with a lively and clearly defined pictorial map. There can be no mistakes here about the locations of points of interest



# MAP HAPPY

HARRIETT "PETEY" WEAVER

Big Basin Redwoods State Park, Santa Cruz Mountains, California



UN MAPS make no attempt at pinpoint accuracy or, by a scale in miles, serve as infallible guide. You could probably get good and lost if you followed some of the wide-eyed generalities, but you'd have a lot of fun doing it. For, instead of telling you, as most well-mannered maps do, that Sunset Ridge is precisely 5.8 miles from Frontier Center over Highway No. 4, unimproved, latitude 42.5° north, longitude 110°2' west, in a region of rough terrain and low rainfall and sparse population—it just laughs merrily and chirps, "Oh, Sunset Ridge? It's over there somewhere, two leaps and a holler from Eagle Peak, down in the middle of cattle country, as you can see by all the cows and cowboys there. Notice the sun's rays shooting up from behind that mesa? That's about where you'll find Sunset Ridge."

Maybe this kind of a map started a long time ago when some lonely pioneer family wrote a picture of how to find their cabin to an expected visitor so that he wouldn't lose his way. Roads were things peculiar only to civilized parts of the country, and a drawing of the way the river looked at a certain point, the location of a spring and of a grassy meadow where one could camp, the whereabouts of an old burned house and an odd tree—all of these were things to be placed in relation to one another and drawn so that the real object would be easily recognizable. Maps were pieces of utility and simplicity that even the uneducated could interpret, and there were many that were dressed up and made funny or artistic according to the whim, skill, or time the maker had at his command.

**Y**OU could always count on a skull and crossbones somewhere on an old buried treasure map—and a spouting whale, a ship, and a mermaid or two draped on an important atoll. Dotted lines took you so many paces here to a rock and then so many paces there to a stump. Today we'd probably improve on that a little by putting in footprints from the rock to the stump where, of course, a skunk would be peeking around at us. Undoubtedly our sense of humor would be a little sharper in directing traffic to the buried treasure—notwithstanding the fact that the folks following the ancient map might have dug up the old chest first.

You can show quite an area on one of these fun maps, but the larger the area, the more powerful the magnifying glass you will need to see the figures in

it, unless you're very careful. It's a good idea to size up the dimensions the finished product is expected to fit into, and then start figuring how you can get all of that into your space. Thumbnail sketches won't do you any good here. Get paper the actual size you expect your subject to be—or twice that size, if it is to be for reproduction, say, in an annual, remembering that when it is reduced you hope to still see what you meant. The hardest job of the whole project is that of juggling the contents so that they will lie in approximate relation to each other.

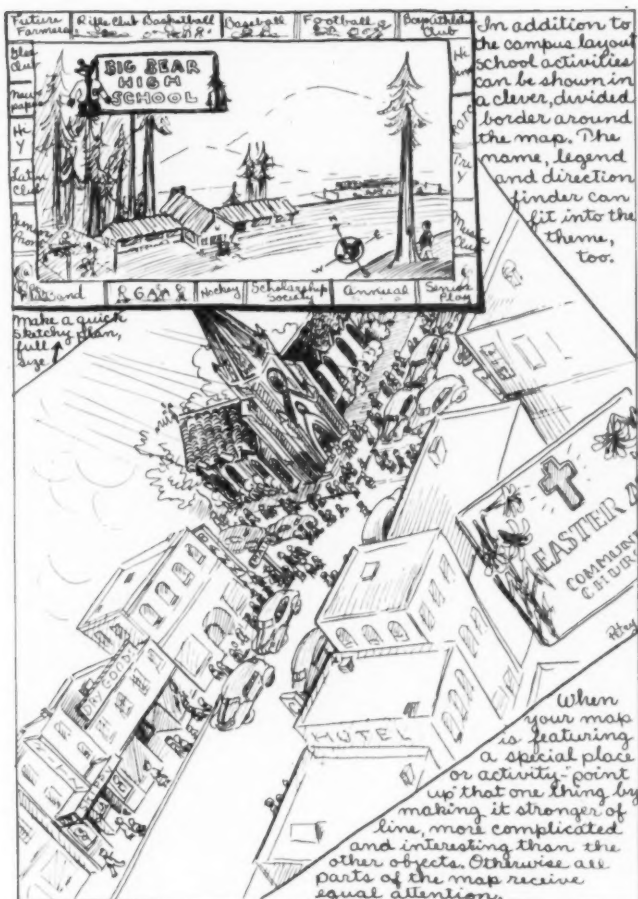
Why don't you make two lists before you start—one enumerating the THINGS to go on the map (houses, streets, people, church, and playgrounds), and the other showing WHAT IS GOING ON (such as a baseball game, a fire, children coming out of school, a cop directing traffic, and a dog chasing a cat). Then you are ready to go on the layout, but before you start on that even, be sure the PURPOSE of the map is clear in your mind.

Is it principally an informative map, such as some of Covarrubias' studies showing the fruits of the Americas, or the races of the world? If so, the region is subordinate and represented by a mass the shape of the area. Easily recognizable in a tint or shade of a color will be the country, state, or perhaps your campus; bright will be the figures upon it—the apples of Washington, the Negroes of Africa, the boys and girls in school sweaters on the lawn.

Is the map primarily to show the route to, or the activities of, one certain, special location? If so, then that place should receive the spotlight. You can do it by color, size, or design. If it's color, make it sparkle; if it's size, it should be larger than the other objects on the map. For example, if the important thing is a little clubhouse amid many larger buildings, don't be afraid to make it outsized, even if it dwarfs the city hall and jail. And if the gateway into the clubhouse grounds is distinctive for some reason, or there is an important little fountain in the garden, make these things show up the most, whether or not the neon sign on the Chamber of Commerce is now comparatively insignificant.

**A**S TO the matter of design—just make your center of interest so interesting that attention will automatically go to it. If you are playing up Yosemite in a National Park cartograph, have more things that attract going on in Yosemite than any other of the parks. After you've done your best by showing a bear chasing a hiker up the face of Half Dome, try it out on your friends. If they see what you want





### Cartoonist and Artist Harriett Weaver

them to **FIRST**, you have been successful. If they don't, get a lot of bears after the man. That'll do it. And be sure, too, that the geysers of Yellowstone, and the donkeys going down the Bright Angel trail into Grand Canyon aren't so amusing that the map turns into a free-for-all for the spotlight.

If your idea doesn't feature any one thing, however, tone down your colors if you're using them and be sure your background is completely simple—then go ahead and have your free-for-all. There is no happier way to have a breakdown than trying to see all the crazy things on a fun map at once.

The really big joy in making picture maps is that there aren't any rules beyond those of common sense, and those involving the most elementary principles of composing anything creative. What I've already said merely refers to what any beginning artist learns right off the bat about the center of interest and subordination, and, always, order and neatness. Beyond that you're on your own. Just be informative, reasonably accurate, decorative, and entertaining. If you get an idea in treatment that is different from anything you've ever seen before, and have an overwhelming fear that it isn't done, forget it and go ahead. If the result is not confusing, but pleasing—why not? After all since you aren't working on an assembly line, it's your individuality and originality that counts.



You can dress up the legend, if any, or the compass, to fit in with your theme using, perhaps, your school mascot or motto; it is well to have North on the compass pointing north, though. Every map should, if possible, have a "breathing space," a relatively plain area where such things as these can be put. In any one involving an ocean that is easy because the expanse of water provides plenty of natural space. On a cartograph of a high school campus that is a little more difficult as you can see, although an unoccupied football field would do if you can show it at a time of year when it isn't in use. On the other hand, it's perfectly all right to bring around the year activity schedule into view in a single chart. No one is supposed to get too technical about things like seasons and activities that do not necessarily appear at the same time. Nevertheless, either there is snow on the ground or there isn't if you're drawing about one locale.

**P**UT in your most important THINGS first—which would be your campus, or ground area, and the immovable structures and natural features like your buildings, stadiums, roads, rivers, and trees. Adjust them until they are in proper position, and then put your "beings" around. If the map is to be a comic one, make it as funny as you possibly can. How much to put in it depends on your purpose, but when you begin squeezing and crowding, it's time to simplify and condense, like a writer who is cutting a manuscript down several thousand words. Careful listing and planning ahead of time will prevent the likes of this, although sometimes one idea leads to another, and then to another; since the possibilities are endless it's so very easy to get everything but grandpa's suspenders in the picture. When you cock a critical eye at your work about this time, you will become aware that your drawing is suffering noticeably. It is then time to DO SOMETHING.

Look at all kinds of picture maps. You will find them on advertisement folios, Chamber of Commerce booklets, in magazines and books. Follow the beautiful series of seriously informative maps appearing in *Holiday Magazine*. You can learn much from them. Study the master, Covarrubias, and see the most colorful and decorative of them all. Find some of Jo Mora's funny ones on cowboys and Indians and different picturesque spots of California.

Notice his attractive borders depicting more details that the map itself could not include.

Invitations of all kinds, new homes and housewarmings call for cute cartographs built around the family and its life, and can serve as guides to the new location. If no new home is in prospect then sometimes a Christmas card can be made thus, tinted with the Christmas spirit.

Fun maps in newspapers and, most especially, annuals, add sparkle and cheer, but when working to this end be sure to keep in mind the problems and limitations of engraving and reduction. Simplify and be clear.

Have you noticed these days how many books have end papers that are picture maps of the area in which the story takes place? They are quite wonderful in orienting the reader so that he knows how the "land lies" and, of course, appreciates what he reads all the more. Here the map, in addition to being supplemental, is also a decoration as well.

Some folks make cartoonical maps on lamp shades, wastebaskets, and screens in all mediums from leather to wax. Others put them on linoleum blocks and print them on handkerchiefs, scarves, luncheon sets, and towels for gifts to people who know and love that particular region, too.

Two boys I know are making wall "murals" for their rooms at home, good-sized things about four by nine feet. One is of a resort where they have a summer cabin; the other, of the high school campus, and a number of their friends and teachers are easily found in it. They used oil paints on beaverboard, shellacked, and fixed in place with quarter rounds. Their rooms are popular gathering places.

**T**HERE is no end to what you can do with fun maps. One thing is certain. You'll learn much more making your first one than you will from anyone talking or writing to you about them. You'll never know how hopelessly entangled in roads and people, buildings, mountains, and goings on you can become until you get into the middle of it. Then you'll laugh and say, "I see what you mean." But you WILL laugh because of the good time you have had doing it, even if on the umpteenth try you haven't yet figured out how to get the flagpole, a stadium full of rooters, and several rows of spreading elm trees all in.







At American Red Cross Headquarters in Washington, D.C. (left to right): Miss Sara Joyner, Dr. Edwin Ziegfeld, Mary Adeline McKibbin and, standing, Livingston Blair enjoy some of the three thousand pictures received from schools all over our country for shipment to France, Sweden, Czechoslovakia, and Venezuela in an International Exchange of children's work

## THE 1947 STORY OF AMERICAN YOUTH

MARY ADELINE MCKIBBIN  
Pittsburgh, Pennsylvania

IN THE SPRING of 1946, after a convention keyed to the theme "One World—A Problem in Design," the Council of the Eastern Arts Association appointed a committee on Art in International Relations to formulate some type of international art exchange on the elementary and secondary school levels. The chairman of that committee found in Dr. Edward A. Richards, Chairman of the National American Junior Red Cross, a person keenly aware of the possibilities for education in international understanding in such a project. With real enthusiasm he offered Junior Red Cross organization and financial support to the venture. In collaboration with the EAA Committee, the Junior Red Cross worked out a plan of procedure whereby school children in the United States would select from a limited list of countries one to which to send the graphic record of their school and community life. These paintings, mounted on mats furnished by the Junior Red Cross, were to be shipped to National American Red Cross Headquarters in Washington on or before December 15, 1947.

On January 5, 1948, a committee of art educators faced huge stacks of paintings from 190 schools in all parts of the United States at Washington Headquarters. On the opposite side of the room stood five great packing cases labeled "France," "Czechoslovakia," "Sweden," "Venezuela," and "Exhibit."

Ably assisted by Dr. Richards and his staff, the committee spent two days—and evenings—looking through the 3,629 paintings and drawings, in which students from the sixth through twelfth grades in schools in 29 states from coast to coast pictured their life here for their contemporaries abroad. Before the committee passed wiener roast and football game, school dance, and shopping tour. There were sensitive self-portraits, colorful amusement parks, and city crowds; but there were also glimpses of quiet farmlands, stretches of sandy shore, or wooded lake. Texas oil wells, Pittsburgh mills, New England fisheries, mid-western cattle ranches, and seaboard shipping were portrayed with the integrity that comes from firsthand experience. Art work was



"WOLFE STREET IN BALTIMORE ON A RAINY DAY." By L. Stacks, age 17, Eastern High School, Maryland



"OLD HOUSE ON THE HILL." Joel Lichtenstul, age 14, Grade 10B, Allderdice High School, Pittsburgh, Pa.



YOUTHFUL AMERICAN  
ARTISTS ARE GIVING  
CHILDREN OF OTHER  
COUNTRIES A GLIMPSE  
OF LIFE IN THE  
UNITED STATES



selected for its sincerity and interest rather than for any technical virtuosity displayed.

Yet the quality of the product was amazing—spontaneous, colorful, personal, with very little of the stereotyped. There was, for instance, the rear elevation of the Baltimore housewife scrubbing her doorstep, the precise classroom interior painstaking as a DeHooch kitchen drawn with great honesty, the stagelike view of home with front removed, giving an amazing account of life within. There was the beautiful folio of a California town with its page of photographs of American high school youth and its delightful water colors of school activities. If there were more juke boxes, jitterbugs, and coke bars than the committee might have wished, the paintings presented an uncensored record of adolescent life in 60 cities and towns in the United States.

Into the box marked "Exhibit" went 124 representative mounts which, after being exhibited at National Headquarters, will be seen in different sections of the United States before reaching their final destination abroad. Colored reproductions and kodachrome slides are under the consideration of the Junior Red Cross, which has allocated \$25,000 to carry on the exchange project.

The present material is on its way overseas. However, there have been many inquiries from all over the United States as to next year's International Art Exchange program. Tentative plans are now in progress for the next shipment. It is the committee's recommendation that the art sponsorship of the International Art Exchange pass from Eastern Arts Association to the National Art Education Association, of which Dr. Edwin Ziegfeld, head of Art Education at Teachers College, Columbia University, is president; and Miss Sara Joyner, Director of Art for the State of Virginia, is vice-president. It is further recommended that Dr. Ziegfeld, with the assistance of the regional art associations appoint regional screening committees for the various Red Cross sectional headquarters. These committees will

view the paintings before they are shipped to Washington. Dr. Ziegfeld has asked Miss Mary Adeline McKibbin, Senior Supervisor of Art in Pittsburgh, who, with Dr. Richards, drew up the original plan for the exchange, to act as national chairman.

It will be exciting to watch the development of this project. It is no contest, has no selfish motives. If, over a period of five years, ten thousand honest, self-revealing paintings by our children were to be answered by even one-tenth as many from children in other lands, their common interests and ways of stating those interests should help dispel the distrust that comes from failure to realize the universality of human needs, joys, and sorrows at any age level.

It is not too early to interest students in next year's exchange. The committee, Dr. Ziegfeld, Miss Joyner, and Miss McKibbin, offer these few suggestions after viewing these 4000 paintings in Washington:

Allow no copy work; its insincerity is instantly detected.

Encourage personal, individual expression, honest and vigorous, rather than technical finish.

For economy, screen all work carefully before matting.

Do not boast or moralize in either paint or words.

Mat to size, 15 x 20 inches.

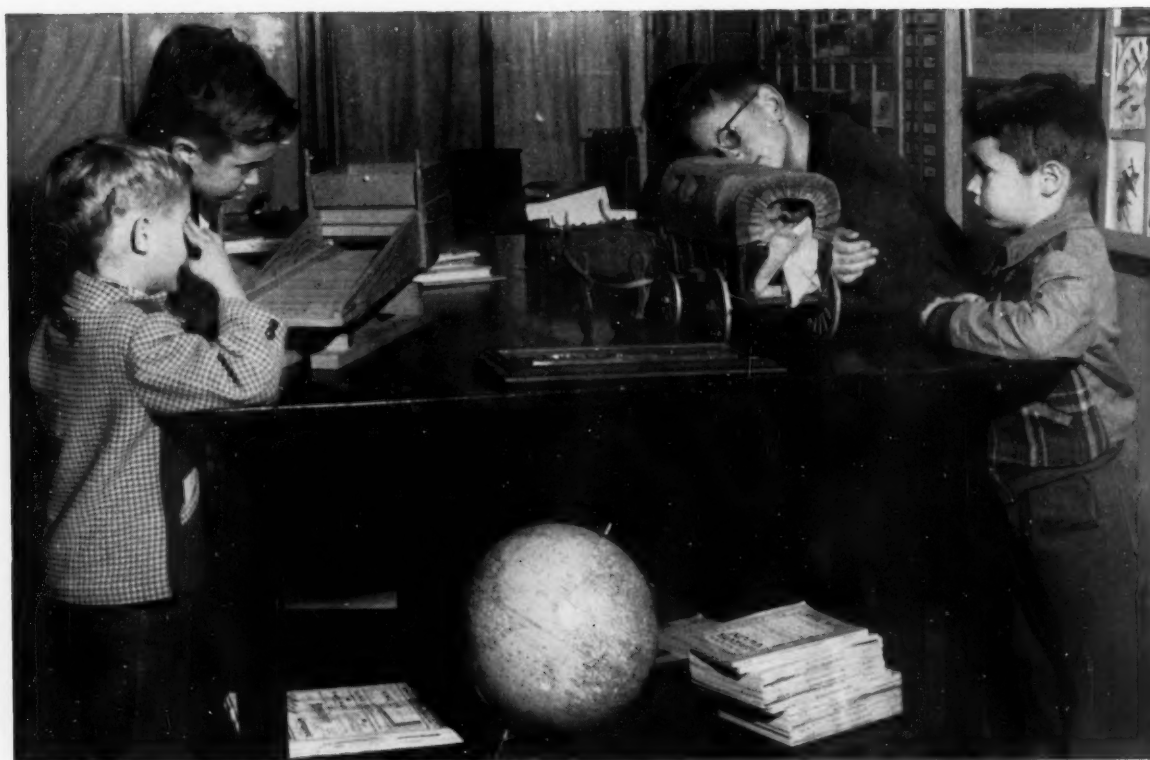
Keep within the grade limit prescribed, grades six through twelve.

This 1947 story of young America is authentic, thrilling, and legible to all who see. It is the hope of the committee that the 1948 story will be even more complete, that no important chapter in the exciting record of American youth will be missing. Such sincerity and interest on the part of American students must evoke a similar response in the young people who receive the paintings. By-passing barriers of language, color, or socio-political ideology, this story comes from the heart of youth and is directed to the heart of youth.

Such an undertaking should bear fruit in mutual understanding and trust.



"Lewiston Airport."  
Elmer Imthurn,  
age 16, grade 11,  
Lewiston, Idaho



The Palo Alto Junior Museum has a joyous and natural atmosphere where no heavy hand of "quiet" reigns





Woodcarving is always a popular handicraft in the Museum classes

## CREATIVE ENJOYMENT AT THE PALO ALTO JUNIOR MUSEUM

JERRY RYAN

Superintendent of Palo Alto Recreation Community Center

**A** FEW YEARS ago it was discovered that talent in their native arts and crafts had become practically extinct among the remnants of one of Alaska's most advanced native tribes. The bewilderment resulting from their first century as wards of outside protectors had diminished their creative joys. Sullen and indolent, because of the white man's encroachment upon what they felt was their rightful domain, they had taken it out on themselves by not holding up their accomplishments proudly and waiting for the healing hand of time to take care of their political discontent.

The situation became so pathetic, the danger so real, that their talents with ivory, wood, beads, bark, and leather would disappear forever, that something drastic had to be done about it. An outsider had to be brought in—an American who had learned

Alaskan native crafts—to help the Territorial natives resurrect their admirable historical talents.

This will never happen in the United States, at least not in that section of it served by the Palo Alto Junior Museum, if its energetic founder and curator, Mrs. Josephine O'Hara, has anything to say or do about it, and right now she is doing all she can to resurrect the interests of youth in talents requiring the use of their hands, and in the wealth of enjoyment to be found in understanding nature.

The main reason for the Museum's success is Mrs. Josephine O'Hara who has had a lifetime background of museum associations. During her girlhood in England, Mrs. O'Hara recalls, there were not the outlets for girls in leisure-time recreation that there are today—such as Girl Scouts and youth clubs—and so she spent her free hours at the Natural History Museum in London. She remembers their exhibits were beautiful, but that a heavy hand of quiet reigned



A live model keeps everyone alert

over the museum. That is one of the main reasons why, year after year, she has been willing to work hard promoting the museum idea to the taxpayers by serving their children—because she believes that young people should have a museum where they can learn about life by doing, where the atmosphere will be joyous and natural, not stilled by "Quiet, Please" signs, which seemed to be one of the main offerings of museums when she was growing up.

Mrs. O'Hara feels that the mechanized world we live in, and the continuing shrinkage of the large families of previous generations are contributing factors in the disappearance of crafts. "In large families," she says, "youngsters often had to make their own toys, if they wanted any."

Educators who decry the decrease of male teachers in the public schools have a staunch supporter in Mrs. O'Hara, who would like to add a man to the Museum staff to further develop the science side of the activities. She thinks that there are too many women in boys' lives in the United States, and points out that in England of her day the boys seldom saw a woman in the schools after they had reached junior high age. She thinks that the United States has gone too far in the opposite extreme.

If you ask Mrs. O'Hara about the need for the spread of the Junior Museum idea, and what they can offer the coming generations, she can give you logical

and convincing arguments that will include some of the following facts and reasons:

In a specialized world, too many parents haven't the time or knowledge to help their children develop worth-while hobbies in line with their children's interests. Entire family groups can find a great variety of interests for all members in a museum program.

Production line type of employment routine has sharply decreased the use of our hands since 1900. The present generation of youngsters has never acquired artistry at crafts. Use of our hands leads to better use of our heads, through better understanding. If proper homes were available, if all parents had the time and abilities needed to help their children develop their interests, we would not have to worry about providing substitutes.

In a museum, children learn a natural appreciation of property. Boys and girls who make things with their hands will not want to destroy.

In the crowded, swift-moving apartment house and highly urbanized existence that is increasing in America, the opportunity to learn about natural life that is generally missing in homes and the routine of crowded schools will have to be provided by museums.

The Palo Alto Junior Museum had modest beginnings in the depression year of 1934, when the many





Ceramics always attract large classes at the Palo Alto Junior Museum

restless people without regular employment felt lost with all the time on their hands. Palo Alto's twenty-five interested citizens who met on February 16 of that year to discuss the Junior Museum approach to worth-while use of leisure time would hardly have dreamt, however, that the activity whose origins they nurtured would have grown to the point that today it has a building of its own, is a division of the City of Palo Alto's versatile recreation department, has a yearly budget of its own amounting to \$10,000. The initial city support, a contribution towards the utility bill, had been \$200.

Through a division of the municipal recreation department, the Palo Alto Junior Museum maintains its individuality. It has an advisory board which makes recommendations to the City Recreation Commission on all phases of the activity. The board is composed of prominent representative citizens chosen for their interest in the Museum's work.

There is no written agreement between the Palo Alto Public Schools and the Junior Museum, but since the earliest days of the Museum's life, when the Board of Education provided quarters, there has been the closest cooperation. Superintendent of Schools Albert W. Davis, Curriculum Coordinator J. Carl Conner, and all of the school principals are enthusiastic regarding the benefits school children can derive from specialized scientific and cultural courses by using the Museum in the learning process.

Exhibits are provided for the schools and changed periodically.

The Museum is open from ten in the morning until five in the afternoon daily, and until noon on Saturdays. School classes are frequently brought to the Museum to get a viewpoint that cannot be gained solely from reading. After school is out in the afternoon, the boys and girls are free to come to the Museum to participate in professionally-supervised classes, or to pursue individually some craft or hobby that is close to their hearts.

If a boy or girl is not interested in being a wood carver, that is no reason for staying away from the Museum. The 1947 summer program offered thirteen activities for boys and girls from the first grade through high school, and adults who assist are also welcome. Included were such activities as: explorer's club, clay modeling, braiding, art, shell club, stamp collecting, travel movies, model boat building, block printing, science collector's club, and astronomy.

As an example of heavy seasonal demand for Museum services, during the Christmas season, over 2600 ceramic pieces were glazed at the Museum. A major portion of these were Christmas gifts made by the boys and girls of Palo Alto. This particular activity attracts the greatest numbers. Miss Evalyn

(Continued on page 2-a)



Art curriculum students at work on the murals for the Assembly at Baltimore City College, High School for Boys



Children in the primary grades of Baltimore's schools create their own animals



# ACTIVATING THE ART EDUCATION PROGRAM

LEON L. WINSLOW

Director of Art Education, Baltimore, Maryland

**T**HE present urgent need is for an overall view of art education, something that the superior teacher alone may be said to possess, but which should be pursued and achieved by all. If art education is to function fully in the lives of boys and girls, art must be made to permeate most of the activities that they engage in, must hold them to set up aesthetic ideals for judging their own work and the work of others. Teachers are thus afforded an opportunity to be of genuine service to their pupils in making available to them the best in art education that the psychology and philosophy of our times makes possible.

## PSYCHOLOGICAL AND AESTHETIC STANDARDS

When judged by psychological and aesthetic standards, art in the schools is by no means the effective force that it should be for the adjustment of the individual and the broadening and refining of his relationships to others. The potential significance of art in living has too often been sacrificed to the lesser purpose of making the curriculum areas other than art more meaningful to the pupil, while there has been an analogous tendency to neglect the educational values peculiar to art, and to which art is rightly entitled as a major curriculum area. What is often accepted as satisfactory art education is not at all representative of the standards that should govern the carrying on of instruction in this important curriculum area. Obviously, art's major objectives of appreciation and expression and its content of informational material may be considered just as appropriate for art as are the corresponding aims and subject matter for other curriculum areas such as science and social studies.

There are conscientious teachers who plan their lessons in advance, who make use of a good course of study in art, who conduct class discussions skillfully, who ask thought-provoking questions and who encourage the free interchange of ideas, who even make legitimate and sometimes effective use of audio-visual aids and reference books. And yet, from the standpoint of modern philosophy, both of art and of education, their devotion and zeal do not appear to be commensurate with the art needs of the times, their teaching to fall short of attaining the broader objectives that should be sought.

## FREEDOM OF EXPRESSION

The actual works turned out by pupils of a particular group working with such a teacher are deceiving

to the casual observer and to the general educator inexperienced in the sensitive criticism of such products. It is not always easy to detect in a pupil's "art" work the stultifying influences of set rules for design, color, and representation, of devices, tricks, and copying, and the work of a "teacher" who prefers to "demonstrate" directly on the pupil's work.

"We shall need to be very careful," as pointed out by Site,<sup>1</sup> "to remove any anxieties or fears which our young folks may have in trying to put their thoughts or observations into pictorial form by telling them that they may have to make many attempts before they produce a picture that really pleases them. We need to assure all of them that we actually like the creative efforts of everyone in the group and not just the work of the so-called talented ones. We can help the boys and girls to realize a greater sense of personal adequacy if we make the art situation a non-competitive one, and if we assure each individual that we find something of merit and interest in all of his productions. We should encourage students to develop the attitude that whatever is their own genuine expression in art is the place for them to begin to develop in understanding."

## EMOTIONAL FULFILLMENT

Aesthetics, the science of the beautiful, the sublime, and the ludicrous, belongs quite largely to art. Empathy, or "feeling into" a work of art, should play a much more important role in the ministrations of art teachers than it does at present. Therapeutic values should be uppermost in the mind of the art teacher, for if the experiences engaged in by pupils are to affect their feelings as well as their intellects, the resolution of many of their perplexities and problems will have to be attained through art. There is no better way. The challenge of art in living, here and now, as well as in the past and future, must be grappled with, and feelings must be given precedence over the customary intellectual considerations; otherwise, the functional goals of art education cannot be realized in its practice. If genuine individual and group aesthetic satisfactions are to be achieved in conduct, if the art experiences engaged in are to affect for the better living in the home, the school, the community, the nation, the one world so-much-to-be-desired, then the art education of present and future must be progressively expressionistic rather than conservatively imitative. The child must indeed be helped to resolve many of his individual difficulties through art; the class must be helped to resolve its social difficulties through art.

<sup>1</sup>Site, Myer—"The School Neighborhood is Sometimes Our Art Classroom" in *The Baltimore Bulletin of Education*, Vol. XXIV, No. 3, January-February, 1947

## THE CURRICULUM

It is proposed that all this can be best accomplished through the integrative curriculum. Any integrated curriculum worthy of the name is also an integrative living, the integration of personality. Curriculum integration is the means that leads to this result. The attempt to organize experiences around a central core, such as social studies, history, or science is not enough; nor is the organizing of them around all the aspects of a many-sided life in the local community sufficient. Art should be integrated in the curriculum with whatever it is integrated with in life. Therefore, the curriculum cannot afford to be anything short of life itself, in which all the areas contribute to effective living. The amount of integration of art and social studies should, for example, be about the same in school as it is in life. In no instance should such integration crowd out the integration of art and other curriculum areas.

Teacher experimentation in this direction is the immediate interest of art education as the curriculum area most concerned with these therapeutic and aesthetic values. Art must therefore be conceived of as experience vital to the child himself. All of his creative expressions must be charged with feeling, and his planning and fulfilling accomplished by himself alone. It is for the teacher to guide the building up of an emotionally-charged background of experience, vicarious as well as real, out of which release and expression may be expected to grow. What counts for most is that the experience be challenging, not that it be either vicarious or real. There must come about an inner urge for fulfillment and satisfaction on the part of the child, otherwise the result will be neither creative nor art, but merely perfunctory activity and a waste of time that might better be expended in other areas.

## EXPRESSIONISM

That the goal of creative art education should be considered as expressionistic is in accord with the soundest thought presented by educators and art critics alike. If art is to be seriously considered as experience, then what should be accepted as art education should be in complete harmony with the most enlightened philosophy of our times. Then the objectives of art education will have to emphasize organization rather than imitation, aesthetic release and fulfillment rather than realistic representation, the feeling of rightness rather than facts of mere correctness and conventional execution. When this is more generally comprehended by the teachers of art, we shall find genuine emotional expression holding sway in the place of meaningless documentation, true significance instead of technical perfection. And then may we not hope to find also, more of mystery and joy and less of actuality and sadness than is found in what still too often passes for art education, but is actually nothing of the sort?

## SUPERVISION

Supervision of art education should be a cooperative professional activity based upon responsibility shared by teacher and supervisor, should help to maintain a balance between individual and social consciousness. The teacher and the supervisor should feel each other to be sincere and impartial, and the supervisory program in art should concern itself with the development, continuing growth and enrichment of personality through the arts as means of self-expression, it should stress the worth of the individual and his capacity for growth. Those charged with supervisory responsibility should, therefore, encourage in teachers' self-expression, initiative, and independence of thought, and the art supervisory program should aim to emphasize participation in creative activities, develop the ability to plan, assume responsibility, and carry through to successful completion meaningful undertakings. It should also provide opportunities for all to engage in significant, enjoyable, informational, and creative experiences.

Since effective supervision results in constructive practical help for the teacher, the supervisory program in art should assist the teacher to develop an effective pattern of teaching, involving orienting, designing, forming products, and appreciating. The teacher should ultimately come to recognize that progress in art education is to be realized in the expression of the hopes, the ideals, and the aspirations of our own environment, of our own time, and of our own lives, and that supervision should stimulate self-appraisal and professional growth in art education. The supervision of art should help to develop in teachers a love of the art quality in all man-created things, and to clarify meanings leading to better understanding, fuller living, good taste, and fuller appreciation.

## RECOGNITION

Greater attention must be given in the plans for art education to the professional preparation of teachers and to the providing of effective supervision, especially at elementary-school level. There must be realization of the need of general art courses in art and an art curriculum for the most gifted pupils. There must come the consciousness on the part of the high school administrator that art is as "preparatory" a subject for students who will enter college as it is for those who are compelled to terminate their formal education on graduation from high school. There must come the recognition of the claim of art to a position of importance in the curriculum co-ordinate with that now held by the languages, mathematics, and science. If a head of department is designated for other subject-matter areas, then a head of department should be named for the art department, which should be in every way identical administratively, with the other major educational fields.





Children of the third grade at Guilford Elementary School No. 214 engage in making pottery by the slip-pouring method

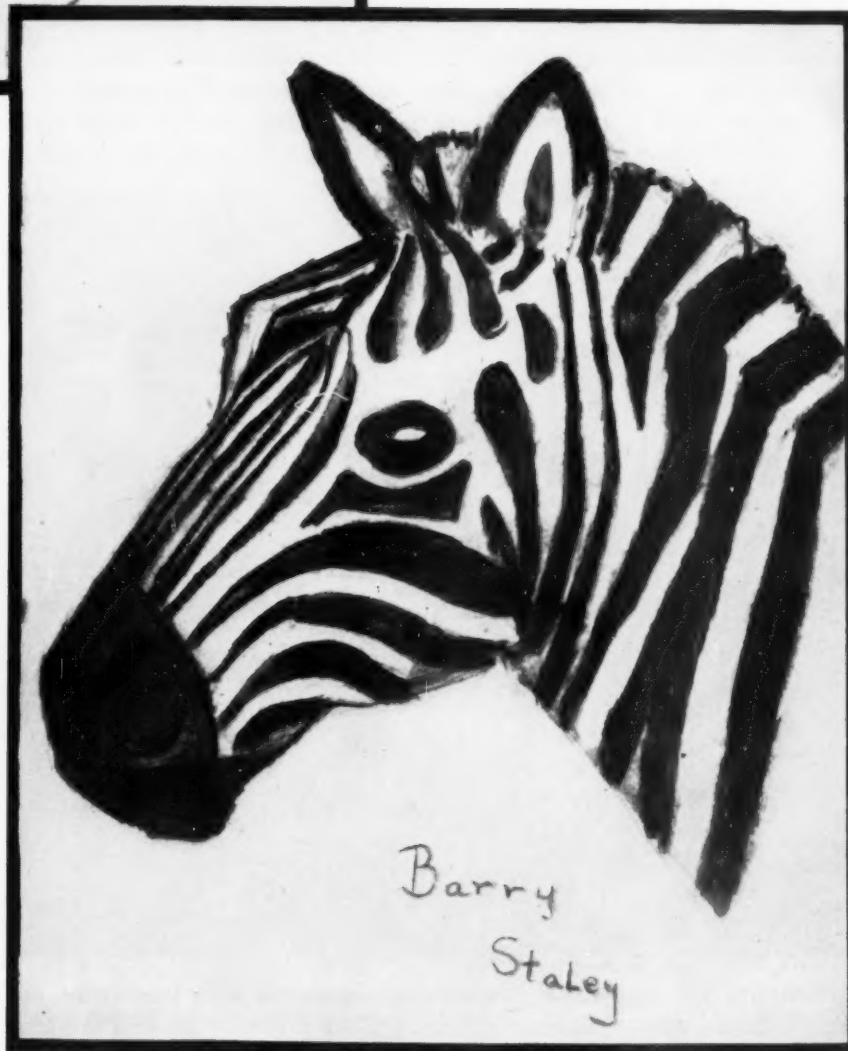


An exhibit of creative art work by the third grade shown in the School Museum of the Department of Education, Baltimore, Maryland



**A** BOLD and decorative rendering in charcoal on just plain news-  
scrap by a sixth grader at Walter  
Hays School, Palo Alto, California.

**B**LENDING the charcoal with the  
fingers produced an amazing  
likeness to animal fur.





# CHARCOAL DRAWING CAN BE FUN FOR YOUNGER CHILDREN

ORPHA COULSON

Art Teacher, Walter Hays School, Palo Alto, California

ALL children love animals and most children have a pet of their own. Our charcoal lesson was motivated by the love of one little sixth grade girl for her pet dachshund. One day she brought a pencil sketch of her pet dog to art class. The other children became very much interested and immediately asked if they might draw animals. The planned lesson for the day was forgotten and each child was given a pencil and drawing paper to experiment.

The results were delightful; however, during the evaluation period, some of the children asked for help in drawing basic animal forms and proportions. This led to a demonstration lesson to encourage those youngsters who needed help with the fundamentals of animal structures.

Charcoal was chosen for the demonstration lesson. The children were delighted with the techniques that could be developed with this medium and wanted to use charcoal for their drawings. Since these youngsters had never used charcoal, they were shown several techniques that could be developed with it. One method shown was the use of lines, leaving the white paper showing through for the light values. Another technique demonstrated was the use of the fingers to blend the charcoal. An example of this is shown in the scotty dog picture. Light and dark values were obtained by rubbing the charcoal off in places and leaving it dark in others. An example of this technique is shown in the picture of the dog.

The class was shown the correct way to hold a piece of charcoal when drawing. It should be held and used much as a piece of chalk when used on a blackboard. When very dark accented lines or forms are desired, the charcoal should be pressed on quite hard. When the drawings are completed, they should be pinned up and a fixative sprayed on as soon as possible. This sets the charcoal so it will not smear or rub off easily.

The next day, a variety of animal pictures were brought to class. Some were snapshots of pet dogs, cats, and horses. One little girl, who had a wonderful collection of cat drawings, brought it for the class to see. Others, who were more interested in wild animal life, brought magazine pictures of some they had found. These pictures brought to class were valuable because they stimulated interest in the less imaginative youngsters and helped them decide which animals they wanted to draw.

After looking at the pictures and talking about them, we put them away. Each child was given a piece of charcoal and a large piece of white drawing paper. At first, most of the group worked rather slowly and almost cautiously, but gradually began to develop a remarkable freedom in their work. Several were able to do two and three pictures during the hour.

For the development of freedom and individual techniques, charcoal drawing is a wonderful, creative experience for children in the elementary grades.



# MODERN INCUNABLES

**T**HE practice of illuminating religious manuscripts and books flourished in the seclusion of the monasteries of the Middle Ages. A handful of artists continue the work today with the same painstaking care and loving attention to detail as is evidenced by surviving samples of the art of the old masters.

One of the few contemporary proponents of this old art is Sister Mary Andrew of the College of Mont Saint Vincent-on-Hudson (New York). Instructing college students in the history of the fine arts, Sister Mary finds time to study, to emulate and, in some cases, to improve upon the work of the Medieval monks. She creates her manuscripts as gifts for her many friends, or as beautiful artistry to grace the walls of the College, using as her texts quotations from the Bible or other religious writings or, on occasion, the utterances of prominent religious leaders of the present day.

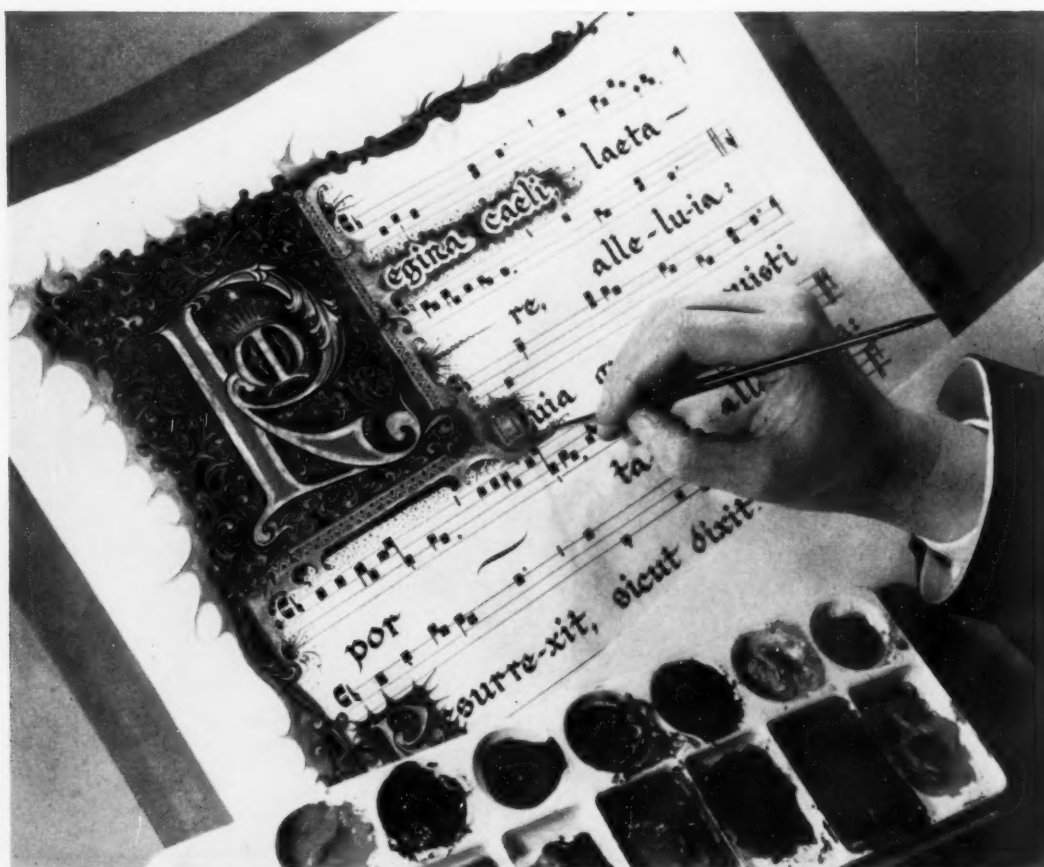
Sister Mary points out that the materials with which she works differ only slightly from those used in the Middle Ages. She uses colored inks and steel pen-points, which she considers an improvement over goose quills, but her paints and brushes are the same as of old. The gold paint used is not derived from gold leaf, which was a 15th century development, but is made from pure Oriental gold, powdered with a very small portion of gum. Dozens of brushes and pens are needed for a single manuscript, to apply the variety of colored inks and water colors in lines of varying thickness. The new master, like the old, creates beauty from inspiration, skill, and meticulous attention to detail.



*Pickow, Three Lions*

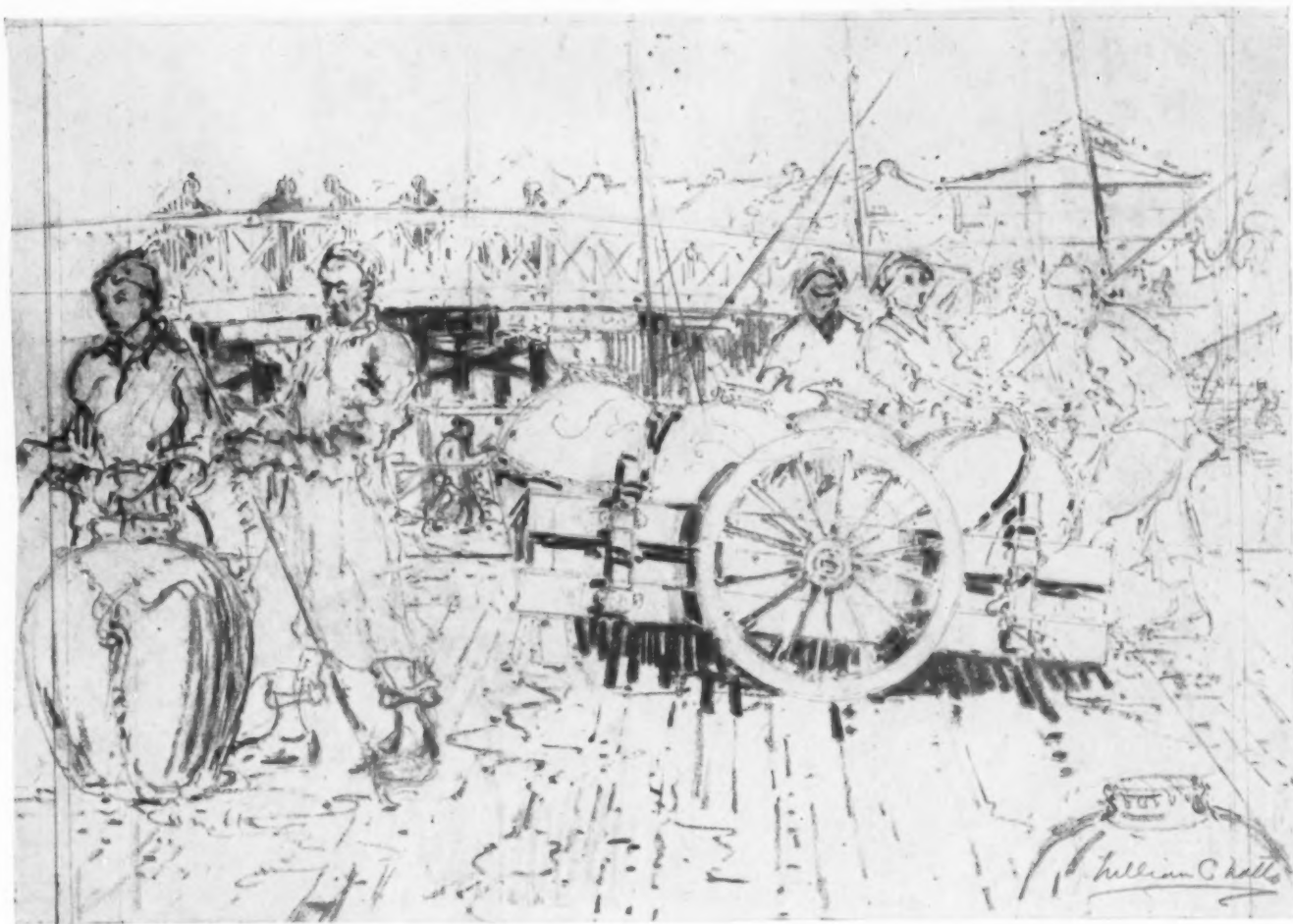
Sister Mary supplements her knowledge of illumination by studying the work of her contemporaries from other lands

A beautiful example of illumination is decorated with gold over black ink and dark colors



*Pickow, Three Lions*





A sketch in China by WM. WATTS made preliminary to his water color painting of the subject. This "staccato"-like technique of his preliminary sketch is retained in his finished paintings.



The dromedaries from the Gobi Desert entering Peking. A preliminary sketch by WM. WATTS made in China.



**THE LATTICED STREET-WAYS IN FEZ, MOROCCO**

Painted in water color by WM. WATTS of Carmel Highlands, California. To visit Fez is to relive the "Arabian Nights" in story and scenes. The shuttling lights and robed figures in costumes of many types and colors create a kaleidoscopic quality seldom found elsewhere, and seldom seen either in the near or far eastern countries.





CARMEL MISSION, near Carmel-by-the-Sea, a painting in tempera by MARTIN BAER, Carmel-by-the-Sea, California. This Mission was built completely of stone for Junipero Serra as his administration center, from which, as Father President, he directed the policies of the chain of California Missions. Weaving, carpentry, carving, brass, copper and iron crafts, cooking, and farming were taught to the Indians. Father Serra is buried in a special chapel built for such purpose in the Mission.

AQUATINT *and* LINE ETCHINGS  
by MARTIN BAER



Martin Baer etched and painted the scenes and people of the Balearic Islands in the Mediterranean Sea, off the coast of Spain. These subjects were made from the Spanish fisher-folk living on the English controlled island of Ibeza, England's second "Gibraltar." The people of Ibeza are a friendly group, harvesting their rich land as well as their blue sea.







## WOODBLOCKS JAPAN'S ART

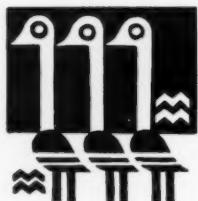
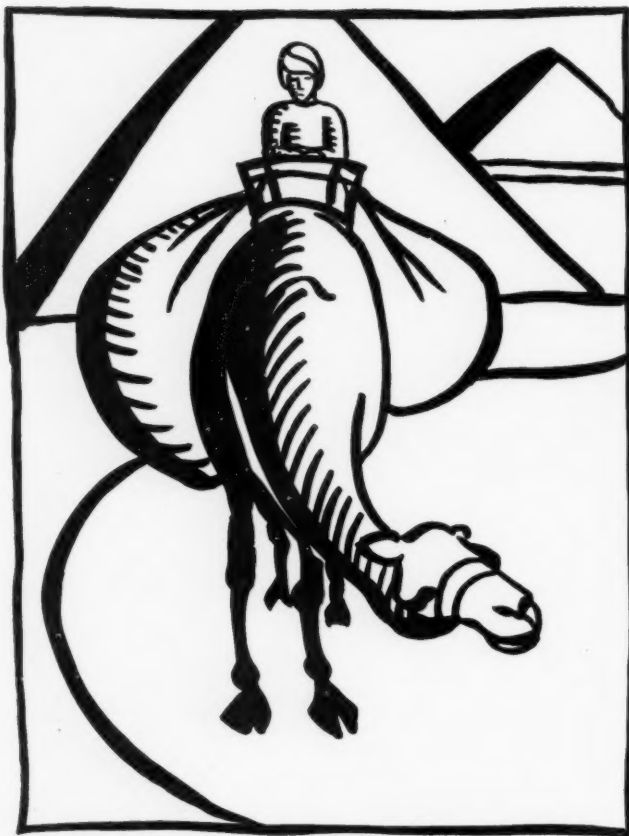
A Japanese craftsman uses a chisel and wooden mallet to cut his background block for which others less intricate in detail will furnish the subtler shadings



An artist places a sheet of paper on the inked block

The first and second printings from an old block. The lower print shows how a second color block has added the detail of the women's kimonos. Printing may be repeated as often as thirty or forty times to secure exact intensity of tones





## ART AND SOCIAL STUDIES

JESSIE TODD

Instructor in Art, University of  
Chicago Laboratory School

**A**N ART teacher may use her talent to make material which makes social studies more clear, more alive, more interesting. Pictures drawn to illustrate a point do far more than many words. These illustrations were made to show fifth and sixth grade children that, although the contour of the pyramid looks smooth when viewed from a distance, it is really made of huge stones. By showing the natives sitting on the stones, Illustration 1; helping a tourist to climb the pyramid, Illustration 2; the children looking at the illustrations realize how large the stones are. Illustration 3 shows how smooth the pyramid looks at a distance.

The illustrative material made to show children, to help the social studies, has another aim. Illustrations 1, 2, 3 show children ages 10 and 11 how to draw people so simply that they have confidence in their own ability to draw. The illustrations were made after a teacher had observed many children at this age level draw faces and figures. The reader will notice that the faces are drawn with clear-cut lines. The hands have been simplified.

Children learn composition by seeing a number of pictures on a subject they are studying.

Illustrations made by an art teacher to teach a point are more valuable than photographs. They are more valuable than reproductions of paintings by artists. The teacher emphasizes the point to be taught. She does this with drawing and composition that help children of the definite age level.







## CREATIVE PAINTING INSPIRED BY SCHOOL BROADCASTS

SUE SIMI

Art Instructor, Roskrige Junior High School, Tucson, Arizona

**T**HESE paintings were inspired by musical selections which my junior high school pupils heard on Standard School Broadcast over radio station KVOA in Tucson, Arizona.

On Thursday morning my fourth period art class listens to the radio program, prepared and conducted for classroom use, by the San Francisco Symphony Orchestra. For the remainder of the period, after the half hour broadcast is over, each student works out idea sketches of his impression of the music. These sketches are developed into large paintings which are completed in water color or tempera.

In the illustration we see Ramon painting his

impression of "Dance Macabre" by Saint-Saens. This spectral tone poem describes the medieval superstition that the dead arise from their graves at midnight on Halloween to dance to the fiddle of Death until cock crow sends them scuttling back to their graves.

Andy's picture is painted from "New World Symphony" by Anton Dvorak. His painting symbolizes the idea in general mood, rather than representation of the theme.

Anita's water color sketch illustrates Sultana's Secret from the Oriental Symphonic Suite, "Scheherazade" by Rimsky Korsakov. This descriptive music portrays settings, characters, and events from famous tales of Arabian Nights.



## YOUTH AT THE EASEL

ENID ZEITLYN

British writer of feature articles and radio commentaries



Above: "Wild Horses," by a boy, age 8

Left: A creative painting by a British child, age 14



**C**HILD art has an international adult audience which includes not only art lovers but school teachers interested in the full development of children and psychologists interested in the working of young minds. Behind the "discovery" of child art lies a revolution in art teaching. In Britain, the new approach, inspired by the theories of the Austrian art teacher, Cizek, owes much to the work of Marion Richardson, one-time art inspector of the London County Council and a pioneer in this field about twenty years ago. The new methods have been applied and developed since then in schools ranging from Britain's famous "public" schools such as Eton, Charterhouse, and Stowe to primary schools in the poorest industrial areas.

The Society of Education in Art was formed in 1940 to assist those engaged in teaching art according to modern principles and to press the claims of art in the educational system.

At the basis of the modern approach to child art and art instruction is the concept that even the smallest child has a personality of his own and sees and feels according to his age, perception, and environment. Herbert Read, the well-known English art critic has written, "It is the nature of the child to express directly his own individuality, the individuality of a seeing and feeling being but not the originality of a thinking and inventing being. . . . The

faults of the old methods of teaching art were due to this false bias. The child was called upon to use faculties of observation and analysis quite foreign to the preadolescent stage of mental development."

And the old methods? Marion Richardson once described them thus: "We used to teach children to copy from objects set before them; bottles, boxes, a candle in a candlestick, and sometimes flowers and twigs of trees. The idea behind such teaching was that art was largely a question of securing a likeness and that children must begin by observing and reproducing simple things and progress to more difficult subjects." In other words, to get drawings "right" was the criterion of the old order.

The difference in the modern approach is revealed in the children's pictures. There are, it is true, pictures of "still life"—but they are objects chosen by the children themselves. There is an abundance of paintings of scenes from street life, family groups, portraits. The child is free to draw and paint what he wishes. That leads to another fundamental principle in the modern concept of art instruction. That is that all children are artists, that is to say, that all children possess in some degree the creative impulse. Only by giving the child complete freedom of self-expression will he develop his imaginative powers to their fullest extent. Hence, it is that the teaching of perspective has disappeared from the timetable of the art teacher today, until the child expressly asks for technical guidance. Some artists are the realistic,



visual type and will draw in perspective quite naturally. Others think in color and pattern and the rules of perspective may submerge their particular form of self-expression.

A. Barclay Russell, art master at Charterhouse, expresses his views on the teaching of perspective thus: "To thrust three-dimensional form on to those whose natural expression will always remain two-dimensional is probably that mysterious crime that is worse than death. Nor would I dare to presume to teach them two-dimensional perspective." Eastern art, he points out, is two-dimensional. Why should it be assumed that all Europeans feel in three dimensions?

Children are imitative creatures and are quick to acquire the characteristics of their teachers. The progressive teacher aims at effacing his or her self as a painter in order that the child should create something that is the outcome of his own personality rather than a reproduction of the teacher's traits, style, likes, and dislikes. That does not preclude showing a child how to compose a picture, helping him to acquire a sense of pattern, to observe the effects of light and shade. Neither does it preclude, amongst older children, appreciation and understanding of the work of great masters.

The materials which children use today are those which are considered best suited to their capacities

and consequently are those with which they will be happier. Younger children tend to paint with bold, sweeping strokes and work best on big sheets of paper. A smaller area needs greater technical skill than a young child normally possesses. Poster and powder paint, both economical materials, have been found far better for children than either water colors or oils, both of which are difficult to handle. Children, moreover, delight in the brilliant richness of color of poster paints, and with big sheets go big brushes.

A current exhibition of children's paintings in London provides an interesting sidelight on painting as a therapeutic activity and as a guide to the psychologist to the minds of the children concerned. The pictures have been painted and crayoned by children of a Surrey school catering to the emotionally maladjusted. Here are pictures of evil, as it appears to a child. Here are pictures of floggings and hangings, of wicked faces. These pictures, in effect, are a catharsis, as well as a map, of the mind.

Art, as taught today, is a field for the development of the imaginative powers towards maturity. By encouraging the artistic impulses of every child, art teachers in Britain are aiming at making art the practice and delight of everyone instead of that of a select few.



Christmas Market in the "old town" of Stockholm, by a child of 15. From the exhibition of work by Swedish school children held at the Worcester Art Museum and later at the Newark Museum



"Threshing Wheat," by Ignacio Moquino of Zia Pueblo

## INDIAN PUPILS MURALS SHOW HOME LIFE SCENES

WILLIAM BRAMLETT

Santa Fe Indian School, Santa Fe, New Mexico



CENES from their own tribal home life and economy supplied mural subjects for thirteen Pueblo, Navajo, and Apache Indian pupil artists who have decorated their high school social studies classroom at the United States Indian School, Santa Fe, New Mexico.

Covering slightly more than 400 square feet of wall surface, the work was done in casein water colors

applied to a casein sizing coat. The project was carried out as a cooperative one between the art department and the social studies classes.

Mrs. Jeronima C. Montoya, instructor in fine and applied arts, a San Juan Pueblo Indian, directed the painting. Aiding Mrs. Montoya were Vicenti Mirabal, assistant art instructor, a native of Taos Pueblo, and Narcisco Abeyta, studio assistant, a Navajo. Miss Alfreda Ward is head of art department at the school.



The left side of the panel shows an American Wedding in Chochiti Pueblo, by native Joe H. Herrera  
At the right is a Navajo Woman Gathering Pollen, by Wade Handley, a Navajo artist





Mrs. Jeronima C. Montoya directs the painting.



Plumed water serpents from a Zuni Indian ceremonial jar

**T**HE classroom which the artists painted and a journalism group at work preparing the mimeographed school magazine.



Symbolized bird design from a Hopi pottery border

**Q**UINCY TAHOMA adds a decorative and skillfully painted goat sequence to the mural.





## STENCILLING ON PAPER

MAUD T. HARTNESS

Tampa, Florida



ANY art teachers do not realize the possibilities or the value to the pupil of stencilling. Often I have heard it said that stencilling is too "messy" for the average equipped art or classroom, or it is impractical and of little value. To all of these arguments we reply that stencilling can be made a fine craft problem in the junior high and that stencilling on paper, preliminary to that on cloth, may prove both interesting and practical in the lower grades.

For instance: a beautiful design, gayly stencilled on paper, might be used under glass on a dressing table, serving stand, or tray, or under the glass top of a table in the sun or breakfast room; paper lamp shades ornamented with bright stencilled designs, are attractive and easy for the eighth grader to make; and, finally, don't forget the possibilities to be found in the greeting card or notepaper question.

With this idea in mind, our eighth grade classes began a useful stencil problem using paper. Later, for all who wished, their designs were stencilled on cloth—decorating lunch cloths, tea napkins, doilies, and tray cloths of unbleached muslin nicely fringed.

Creating a simple design unit is important and the planning should be carefully done. The type of design might be left to the choice of the pupil. Since our project came in spring with Florida blossoms at their loveliest, we were reminded that a conventionalized flower design stencilled on paper would be bright and gay under the glass of the sun room table or serving tray in the breakfast room.

In the class discussion on the trends in modern design as seen in the textiles made for our home interiors, the modern furniture, cars, etc., we noted the rhythmic quality of their streamlined lines, the hidden balance, and the fine unity of the whole design and, finally, the brilliant color combinations of the textiles.

Choosing the flower, how best to make the design fit into a well margined square 6 by 6 inches, or a triangular area, as the case might be, and how to obtain a bold but simple pattern in good taste for the use for which it was intended, was the problem each one faced. "Simplicity" was especially stressed, as pupils were reminded that the number of stencils required for each design unit must not be more than four and preferably three.

Taking the initial design and from it planning the arrangement of the different parts for the different stencil papers is the most difficult step to understand. However, it can be put over either by demonstration or by sketches on the board showing the various parts of the design transferred to the three or four stencils. A simple unit can easily be broken up into parts so that that number of stencils is quite adequate. Each stencil has the same dimension, the same even margin, and each one is numbered—numbers being placed in identical corners.

To have good results, stencils are cut carefully and accurately. Stencil paper is inexpensive and, to my mind, enough of an improvement over the home-made variety of shellacked wrapping paper to warrant its use.

(Continued on page 11-a)





## FREEHAND PAINTING WITH DYE

RUBY ERICKSON  
Kansas City, Missouri

**A**T LAST the open auditorium at Kensington School was enclosed and everyone concerned was pleased. But the large, plain, plastered wall shut out much light and made the hall very dark. A need was felt for something bright, interesting, and decorative to relieve this severity. A wall hanging of some kind seemed to be the right answer to this need.

Thirty-six-inch unbleached muslin was purchased and three widths sewed together with flat fell seams to make a large square of cloth 108 by 108 inches. A large hem was made at the bottom and a smaller one at the top, through which a hanging pole was to go.

Preparation for making the hanging began with discussion by the art teacher of interesting flower forms and their variations. She showed some Japanese flower prints and called attention to their lines. The children used water colors to paint flowers of their own designing on pieces of newsprint 20 by 20 inches. They were shown how to fill in the spaces, how to use curved lines for graceful effects, how to sketch in main lines in yellow, and how to combine colors and use color for emphasis. The second lesson had as its subject birds and butterflies and was based on the same principles of design as the first. By then the children were getting great freedom of movement and more skill in using colors and lines. For the third lesson each child was given a square of unbleached muslin about 12 by 12 inches, on which to paint a design using the best ideas from his earlier paintings, although not necessarily the same motifs at all. Dye, purchased in several colors, was dissolved in hot water and used in the same manner as water colors, being applied with brushes such as are used for large easel paintings in the kindergarten. The same technique was followed as for the designs on paper. The large figures were sketched in with the

yellow dye, then the more brilliant colors were added. A small clean cloth, dipped in water, was used to rub over the painted part, making the colors blend beautifully and penetrate the cloth. Empty spaces were filled in with dots, small flowers, scrolls, or leaves. Attempts were made to use right color combinations and to achieve interesting effects through blending.

When this preparatory work was completed, plans were begun for the large hanging. The art teacher talked over the plan with the children. There were to be several large flowers, butterflies, and birds in bright, rich colors, supplemented by smaller dots and connected with stems for unity. Dull colors were to have their part in the scheme, too. Four large tables were put together and covered with several thicknesses of newspapers. Lines for the border were sketched lightly with a pencil, and measured for accuracy of width. Certain children chosen for their ability as demonstrated in the preparatory work began working to sketch in the larger units of the design. Others helped by adding leaves, dots, and stems to fill in spaces. The last part to be painted was the border which was rather conventional in design, but which repeated the colors used in the large space.

The hanging was the absorbing interest for the two weeks in which it was being made. Hanging on the new wall space it adds a lovely touch of color to the hallway. Its rich blues, reds, and greens have a warmth and life which give the appearance of an expensive handmade batik tapestry from the Orient. The hanging, when gathered on a 90-inch pole, hung with just enough fullness to make it look right. The experience of working with dyes on cloth was most worth while and the 48 children who participated are justly proud of the work of their hands.



## CREATIVE PAPER EXPRESSIONS

WILLIAM BEALMER

Art Instructor, Drake University, Des Moines, Iowa

LET me introduce you to a new material—paper. It is new in that as a plastic means of expression it has been ignored and underrated as to its possibilities. What use that we teachers of creative subjects have made of paper has been limited to the elementary level in the public schools in the form of cutouts and simple construction projects. Because today in teaching there is need for more exploring and experimenting with materials, we must consider paper in all forms as a valuable aid in teaching design, crafts, the third dimension, sculpture, and numerous other phases of art education.

Many values may be obtained from introducing paper at all grade levels. First, paper is an incentive for the development of creative initiative. Second, it trains the student in the formation of sound design principles. As a third value, the student learns to appreciate paper as a useful material. And fourth, by the shaping of paper into given forms, the student becomes aware of the necessity for developing skill in the construction and organization of objects.

Paper projects may be introduced at any grade level. However, it is important to choose the subject

*(Continued on page 7-a)*







## "STRAWBERRY SHORTCAKE"

MARTHA BAINS  
Irving School, Dayton, Ohio

THE seventh and eighth grade pupils of Irving School in Dayton, Ohio, cooperated on a project that proved inexpensive and interesting.

The seventh graders created figures of papier-mâché that are three feet high. The boys found wire that was cut, bent, and tied together to make the framework for the boy and the girl dolls. The dog was much simpler and more easily handled because he did not need the care in balancing. Then the fun began. The class was divided into three groups and each group started to tear newspaper into strips about two inches wide. While this was being done, others began to wrap and pad the wire frames. In a few days the wire and newspaper began to take on a little more form and then they began to be personalities to the children.

After much winding and pasting and patience the figures were covered with a narrower strip of newspaper dipped in a solution of paste and water. After the figures had been completely covered with papier-mâché they were allowed to dry for several days.

Then the class really felt a need to name the figures because they were becoming very lifelike. The girl was named Nancy; the boy, Richard; and the dog, Rags.

After they were painted it was decided that Nancy should have black hair curled at the ends. This was cut and pasted on. Her

eyes were painted blue. Richard's hair was a mass of red curls and his eyes were green. Rags was completely covered with black paper fringe.

The clothes were made in parts and pasted on separately. Nancy's costume was edged in lace and her flat green hat had a long yellow feather on it. Richard had green trousers and a red and white striped "T" shirt. They made Rags a collar, leash, and a big, red bow.

Then the eighth graders stepped in and wrote an amusing story entitled, "Strawberry Shortcake." It was written using a primary vocabulary which created an interest for the lower grades. They illustrated the story by making slides on ordinary cardboard and painting them in showcard paints. The school had a projector that would show paper slides.

After all this was done the three figures and the slides were ready to start a tour of the primary grades. Each Monday morning the slides were shown in a different room and Nancy, Richard, and Rags were left with that class for a week. Thus, ten classes of children had a reading lesson that was really unique.

The whole idea cost very little and yet its value was great in skills, techniques, and interest. The enjoyment was great and even now the children still speak of the figures as if they were members of the class.



## OUR MURAL . . . HE WENT WITH MARCO POLO

DOROTHY L. BROWNE

Main Street School, Huntington, New York

**T**HE need of some sort of decoration for a long stretch of bare wall in their room inspired the 6A students to cast about for an idea to fill the space. After discussing several suggestions, they finally decided to illustrate the story which I had been reading to them, "He Went with Marco Polo."

First, we planned what we would like to include in the mural. As the book contains detailed adventures in many lands, the group realized that they could suggest only a few of the most important events. They decided to have the Polos starting from Venice, show the type of things and people they might have encountered on the way to China, use a large portion of the center of the mural for the Chinese scene, then return the Polos to their native Venice.

Our art supervisor, Miss Gladys Stackhouse, teaches figure drawing in all grades, so that problem

presented little difficulty. Other problems, however, came thick and fast. What does Venice look like? How did the people of Venice dress at that time? What shape is a gondola? What were the countries like through which the Polos passed? How did the Chinese dress? The questions seemed endless, but two school libraries and the town library finally supplied the needed information. The Heckscher Museum in our town park has several Venetian paintings, so a committee was appointed to go and study them. This committee was then responsible for the Venetian backgrounds. Other groups were working on mountains, animals, etc. The pupils all represented, to the best of their ability, their ideas of the characters in the story. I think their two favorites, when the mural was finished, were the Great Khan (center) and Marco Polo's fat little brother, Maffio Polo (left foreground).

When we had enough people and sufficient scenery we cut out the pictures and placed them in various





positions until we were satisfied with the arrangement. Using a wall stapler, we attached the background and figures to a large strip of paper that had been fastened to beaverboard. The size of the mural was 21 feet by 4 feet. The medium used was poster paint.

When the result of our labor was finally hung we kept seeing places where we felt the need of one more figure. Someone would say, "I'll do one," and soon another item would be added. Everyone of the thirty-five members of the class did some work on the mural.

The chief art principles involved were:

1. Figure drawing.
2. Use of poster paint.
3. Drawing of animals.
4. Drawing of buildings.
5. Planning.
6. Arrangement.
7. Perspective.

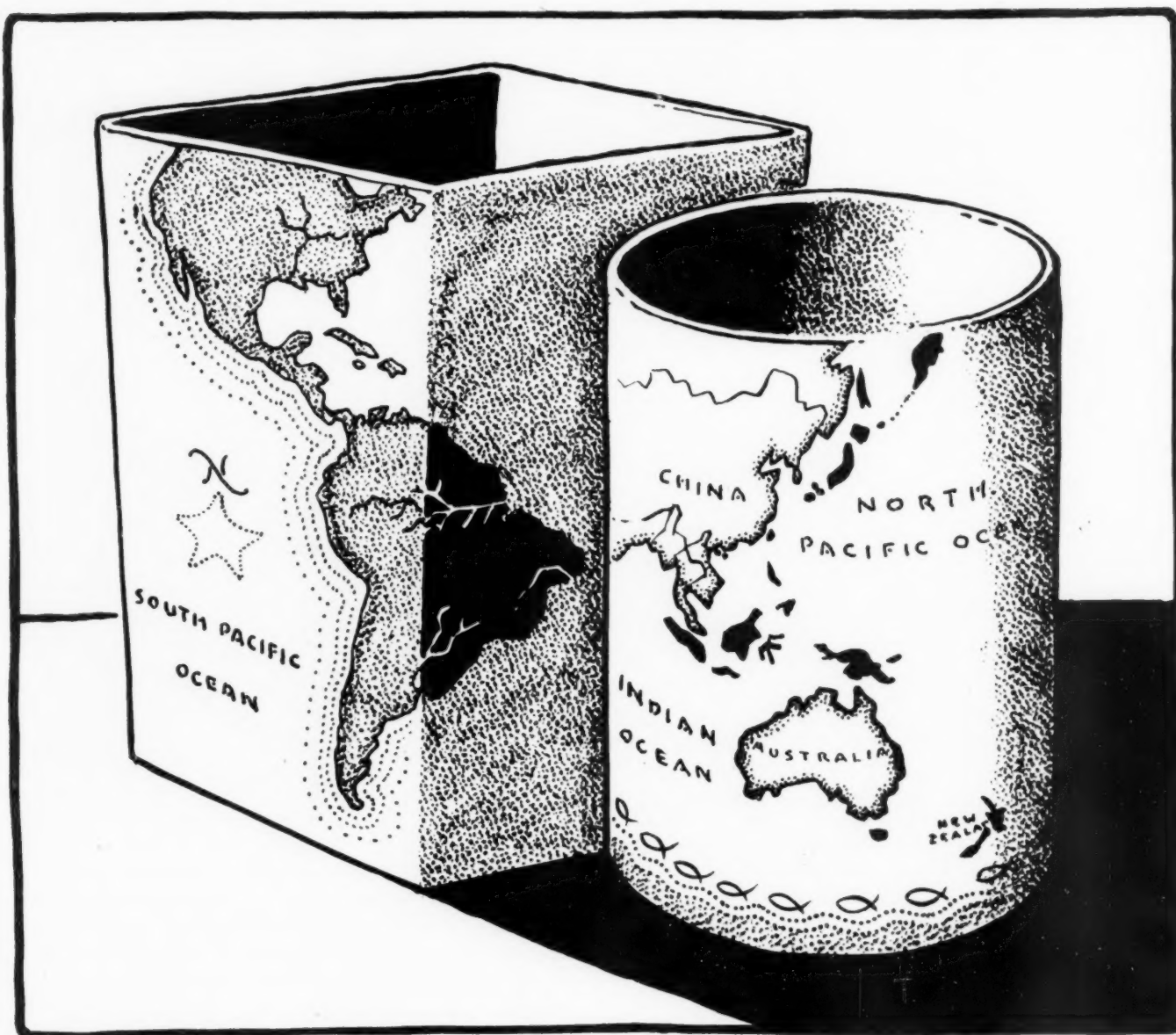
There were several other ways in which the project was of value to the pupils. The first and perhaps the most important was the satisfaction and enjoyment

they felt when they finally decided to call the mural finished. The most frequent comment was, "It brightens our whole room." A second important experience was the research involved in the effort to have some degree of accuracy in the representation. The pupils had the experience of working together. They learned to form judgments and to consider one another's opinions.

This project gave considerable experience in measuring. It also correlated with literature, as the idea came from the book by Louise Andrews Kent, and much reading was involved in our research work. It was a very satisfactory way of teaching some of the history of the period and the geography of the area.

We had planned to send the mural to our "pen pals" in England. In the meantime, a second grade has been placed in the room previously occupied by this sixth grade. How the second graders love that mural! They ask their teacher every little while if she thinks we are going to take it away from them. In order to keep peace in the building, "Marco Polo" will apparently have to remain in America until June, at least.





## WORLD MAP STUDY AND DECORATION

BEULAH M. WADSWORTH

Tucson, Arizona

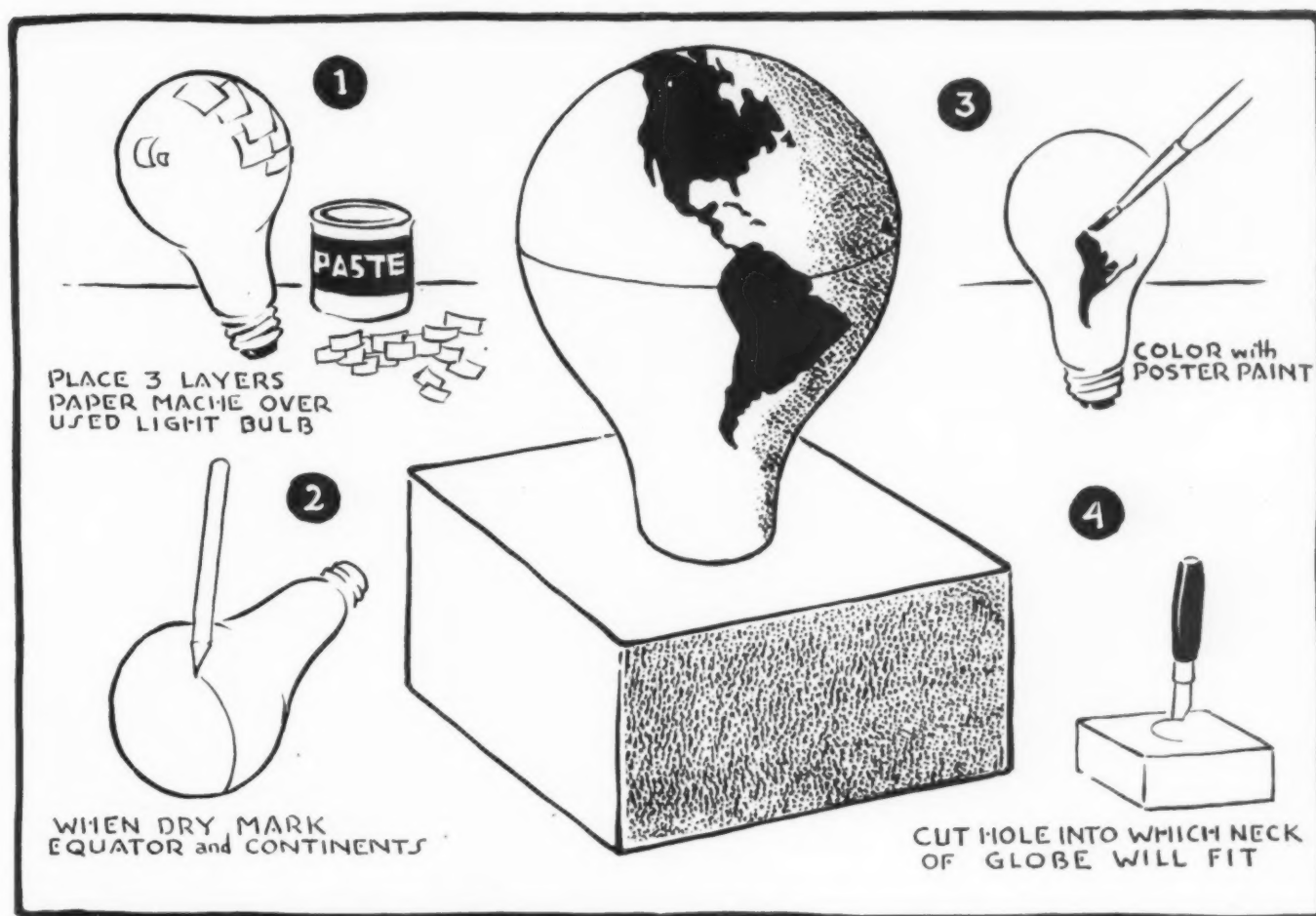
**R**ECENTLY, while visiting the Indian Training School in our city, I stepped into a classroom just in time to see the teacher experimenting with the application to the exterior of a large handmade school wastebasket black cutouts of the world's continents for decoration. Here was a correlation of geography and art that was unique and worth while.

The basket consisted of four oblong pasteboard panels which, with the bottom, had been put together with thin cloth strips and paste to make it sturdy. The whole was then covered with smooth, clean butcher's wrapping paper. With continent silhouettes circling it, one could turn it round and round like a globe to see the areas of our world.

This suggests to me that a circular wastebasket treated the same way would be still more globe-like. And why not go a step further by covering the basket with a rich blue paper and design the continents in bright colors to paste on? Or attach to the wall or blackboard work space a paper long and wide enough to fit around the basket and a group work together drawing and painting a world map?

Recently I covered a larger size oatmeal carton for a small wastebasket for a small bedroom. This idea could be utilized as an individual problem for a map wastebasket which each pupil could take home.





## LIGHT BULB GLOBES

PEARL AABY  
St. Paul, Minnesota

**W**ITH the rapid progress and growth of interrelationships in global areas, it is necessary that students become more global-minded. All our modern trends seem to aid our youth to become alert to the fact that global mileage is rapidly shrinking.

This rapidly growing nearness of global areas, through the ever modern means of communications, in this changing period brings a need of familiarizing ourselves with our world. We need to know about its people, to be able to locate places well, even to minute areas. We need to know where its cities lie, what country they belong to, the mountain barriers, rivers, and places of interest, together with conditions which exist, as well as physical features of land and places. Our people can become global-minded and form habits of enjoying a globe as much as a good book or a map. It is amazing to see how the ability to locate places can grow on one and become a real hobby.

People cannot limit their thinking within their own lands and borders. We need to familiarize ourselves with the peoples of other lands and train ourselves to think in global terms.

The radio, newspapers, literature, correspondence, relationships, and communications of today tend to make us more world conscious than ever before. We should, therefore, use our global thinking to our best advantage and knowledge.

It would be an extensive summary if one could make a suitable outline for the study of global subjects. This field should be extended and encouraged—its massiveness alone is a challenge to our thinking.

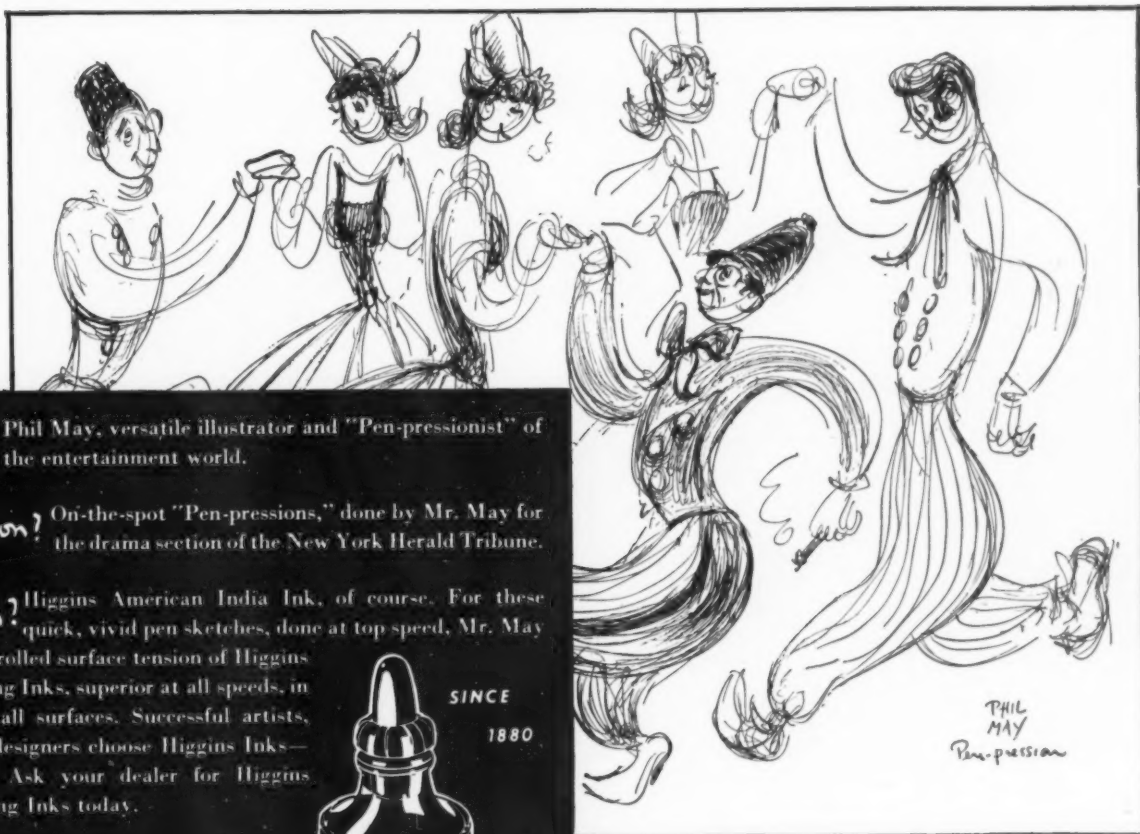
Global research becomes more fascinating with familiarity. Youth prides itself in this knowledge. Understanding our world a little better, knowing our fellow men, is a certain basis for building the lasting good will and peace which is the dream of all peoples in all walks of life. With our thought for world peace,

*(Continued on page 6-a)*



"An Old Patamba Jug" and "The Zinacantecas"  
Two of the decorative and richly colored silk screened illustrations from Mexico in color by Elma Pratt of New York





**The Artist?** Phil May, versatile illustrator and "Pen-pressionist" of the entertainment world.

**The Illustration?** On-the-spot "Pen-pressions," done by Mr. May for the drama section of the New York Herald Tribune.

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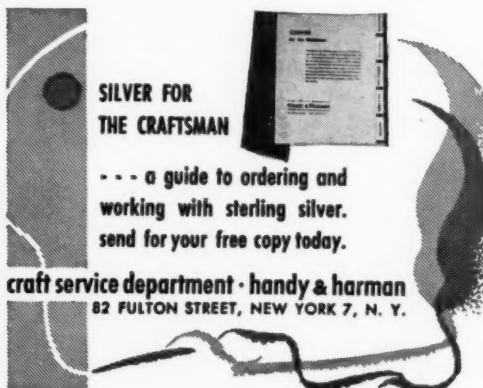
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**LIGHT BULB GLOBES**

(Continued from page 359)

global knowledge is likely to be a leading factor by which we can achieve this aim and hold it.

A project that has proven of interest and value is a light bulb globe which can be used in connection with social studies or as an art project.

Place about three layers of papier-mâché over a used light bulb. The paper should be of a type-writer or hectograph type, though any unlined white paper will do. The size of the sheets of torn paper for the mâché should be rather small—let us say, about the size of a quarter. Such small pieces spread on more evenly and lie flat on the surface of the bulb.

When the papier-mâché is dry, mark out the equator in the center of the light bulb. Do not plan to use the neck of the globe. Mark out the continents, thinking about the eastern and western continents in terms of half of the globe. Some of the larger islands can be added. If the lines of latitude and longitude are added, I would suggest that these be added sparingly in number, as they are difficult to put on such a small area.

Colored tempera paint, water colors, wax crayons (colored on or melted and brushed on), colored ink, or poster paints are the most suitable for coloring the global areas.

As the land divisions are small and difficult to work on, it seems advisable that the lower grades paint each continent a different color—rather than to show countries. The color added should have a geographical meaning, either to show continents, land ownerships, physical features, etc. The hues can be in quite intense values, as this shows the areas better. These could be outlined in a narrow edge of black or any darker value, in case the color does not show up. Feel free to use blue in any value for the water areas.

Small pictures of fish, whales, seals, boats, and seaweed may be pasted on or colored on the globe. Cities can be located with colorful dots. Mountains can be added by piling the papier-mâché into small, bulging heaps to extend outward from the globe, to show land elevations.

Air routes, railway service, highways, countries, ship lanes, and radio hook-up stations can be connected by colored lines. However, one unit of study is sufficient material for one light bulb globe. More than one study on a globe may become confusing, depending on the subject, the age of the pupil, and his experience.

The zones could be shown by first coloring each continent in a different hue with crayon, and then painting over it to show the zones, using one color for each zone. The crayon will help to show the land sections.

The globes could also be colored to show rainfall regions, wind belts, population, physical features, plant life, industries, etc. Types of homes and people could be shown. Routes of the early explorers could be marked out, as well as coloring to show the land explorations.

This project is best suited to the elementary and advanced grades. The degree of success depends on the individual, his background, and ambition.

A square box makes a nice base for the globe. It should be of a suitable size and height. Cover the box with unlined paper and paint it. Cut a round hole into which the neck of the bulb will fit. Stands can also be made of wood and lacquered, varnished or painted. A round hole can be bored into the wood and the neck of the bulb fitted into it. The globe can be used for study—it also makes a fine desk ornament.



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## CREATIVE PAPER EXPRESSIONS

(Continued from page 354)

matter according to the age, interest, and abilities of the group.

The secondary and college level is an appropriate place to introduce paper as a means of expression in sculpture. It may be introduced as a means of expression in fashion illustration, modeling, or sculpture. Since there are no set rules for paper sculpture, the teacher must allow the student to gather all types of paper—smooth, rough, thin, thick, and stiff, as well as crepe paper, tissue paper, and corrugated paper. This permits the student to explore and discover the possibilities and limitations of this material. After this has been accomplished, sketches should be made of the desired subject with the idea in mind of building up the design qualities. Such subjects as ballet dancers, circus people, sailors, Indian dancers, and figures in period costume lend themselves to interesting shapes and forms. The next step should be determined according to the ability of the group, but it is suggested that the following plan for actual construction be considered.

First, allow the student, by using ordinary wrapping paper, to form very freely the figure in raised relief by working in simple forms and striving to anticipate and solve the construction problems that will confront him when he starts his finished article. Have the student ask himself if he can curl, bend, or twist the paper. What type supports will be needed for the figure? What combinations in texture are most desirable for his subject? Should the arms be twisted to suggest arm movement or would a rolled effect be more expressive for the subject? Can he suggest eyebrows and hair by curling or twisting? What other materials—such as wire, metal, and yarn—can he use to accent certain features of the figure?

After the student has solved these problems, he is ready and, in most cases, very anxious to proceed to his finished object. This requires some experimenting with glues (casein glue is most successful) in order to insure neat pasting which is one of the features of a successful paper sculpture project.

If the student has been inspired to experiment extensively and you as a teacher have guided him well, you will be greatly surprised at the wide range of techniques that may be accomplished in paper sculpture.

The real problem in working with paper is that we must instill in the student the belief that paper sculpture is an important phase of art and has definite value or else he will look down on the material and fail to do a professional job in his construction. If this problem is approached in the right manner and enough time is given the student to experiment with his material, then the results will be so successful that you will cease to think of it as paper. Today there is a strong need in art education to familiarize the students with all possible materials. Why not let your students rediscover and enjoy paper?

## Naples Tenements



by *Earl Horter*

Another lesson in dramatic contrasts by Earl Horter... strikingly rendered with ELDORADO, his favorite drawing pencil!

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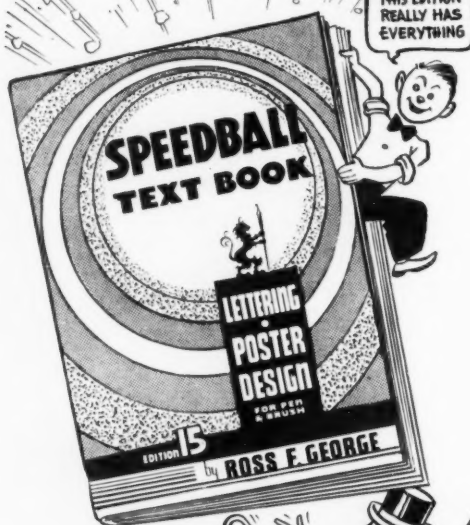
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## ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

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**X-ACTO CRESCENT PRODUCTS CO. INC.**, manufacturers of Handicraft Knives and Tools, announce two new Handicraft Kits—the No. 460 Metal Embossing Kit and the Metal Tapping Kit. These new kits follow X-Acto's plans to provide kits for the handicrafter that are complete in every detail—with all the materials, tools, and instructions needed to start and complete the craft projects. See your dealer for these kits that make working with metal foil an adventure your pupils will love.

**THE METAL GOODS CORPORATION** of Saint Louis, Missouri, has good news for those interested in the equally fascinating crafts of making aluminum trays and coasters and working with copper metalcraft. The booklet on aluminum contains 11 pages and gives all the basic and fine points of successful preparation, application of design, shaping of trays, etching, cleaning and polishing. The three sheets on copper metalcraft also include etching, hammering, repoussé, chasing, appliqué, and a list of sources of material. If you would like copies of these two items, send three cents to cover forwarding costs with your request for the leaflet on copper metalcraft and the booklet on making aluminum trays and coasters to Items of Interest Editor, 186 Printers Bldg., Worcester 8, Mass., before July 15, 1948.

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These workshops are available gratis to any school system willing to give three full days of five working hours each to a group of not more than 50 teachers. Adequate working conditions must meet the specifications set up by the company and all teachers attending are required to work. The time set aside for the meeting may be nine to twelve and one to three o'clock in the day or four to six and seven to ten o'clock in the evening, details and date to be worked out through the Binney & Smith representative in your territory. Many universities and colleges have found these art workshops of such educational merit that they are giving credit for the course.

For further arrangements and information as to dates and general requirements, write to Mr. W. H. Milliken, Jr., Binney & Smith Co., 41 East 42nd Street, New York 17, New York.

**HANDY & HARMAN** have an announcement to make that is good news indeed to qualified silverwork instructors. They are offering a print of the instructive film, **HANDWROUGHT SILVER**, as part of their educational program. Designed for use in metalworking classes, the film's unique first-person photography allows students to see the work exactly as it would appear if they were doing it. If you would like to borrow a copy and are a qualified metalwork instructor, write your request to Craft Service Department, Handy & Harman, 82 Fulton Street, New York, New York. Summer schools offering courses in silversmithing will find this film especially valuable as a teaching aid. Running time is about 20 minutes.

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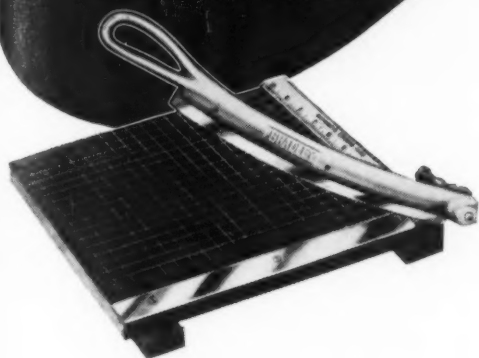
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School Arts, June 1948



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# NEW BOOKS

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**FUN WITH FIGURE DRAWING**, by Alfred G. Pelikan, is published by the Bruce Publishing Company, 540 N. Milwaukee St., Milwaukee, Wisconsin, and is priced at \$3.00.

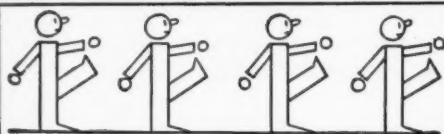
Figure drawing for beginners, especially young ones, receives a friendly treatment from Mr. Pelikan in this book. The author's greatest aim is to provide the young, would-be artist with a number of suggestions whereby he will be tempted to draw for the fun that can be derived from drawing. Nearly all children reach an age when they admire and copy characters in comic books and other literature which are not always educationally desirable—Mr. Pelikan's book shows active, modern figures in proper proportion. Every other page is a plate of easy-to-follow drawings and each of these 40 plates is accompanied by a page of text with suggestions for making movable models of cardboard, pipe cleaners, and other material, in addition to advice on drawing practice. The current trend to the recognition of art of other countries is shown in several illustrations of costumes of Dutch, Russian, Spanish, Indian, and other peoples.

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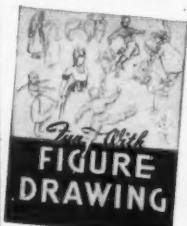
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By ALFRED G. PELIKAN

Director of Art Education Milwaukee Public Schools

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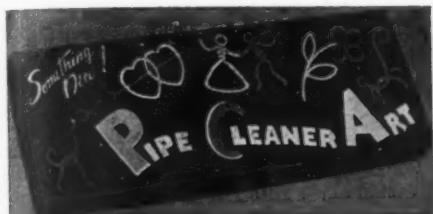
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**LET'S MAKE A PUPPET**, by Helen Farnam and Blanche Wheeler, is spiral-bound and published by the Itasca Press: The Webb Publishing Company, St. Paul 2, Minnesota, and is priced at \$1.00.

"Cherry"—the Clown—whose construction and manipulation are carefully presented in this book, creates hearty enthusiasm for puppetry in the grades and is used to illustrate a basic construction plan from which a variety of characters will emerge. A short chapter on stages and plays for the "little people" is included.

**PASTEL PAINTING STEP-BY-STEP** is written by Elinor Lathrop Sears, was recently published by Watson-Guption Publications, Inc., 345 Hudson Street, New York, New York, and is priced at \$6.00.

Although child portraiture is the leading topic in the new "how and why" book, every phase of pastel work is covered. Elinor Lathrop Sears is an experienced pastellist and passes on her knowledge gained from many years of working with this medium. In the easily-followed text she discusses types of crayons and just how to use them, grounds on which to work, how to preserve the finished piece, and even how to handle children while they are posing. Pastel methods are illustrated along the way, and pastels by several well-known artists are shown.

## STENCILLING ON PAPER

(Continued from page 352)

Before actual stencilling began, pupils worked out their favorite color combinations in not too great a variety of colors, as a limited number is best. Previous lessons had established a sense of color harmony but in this problem we worked for bright, gay colors that were fitting for a spring-time theme. Soon pupils came to see that white or black could add sparkle to their designs when brushed lightly over the bright colors and leaving some spots in the design devoid of color added an attractive appearance. Also, they discovered that a variety of effects were possible by using different kinds of brushes—stiff stencil brushes give quite a different effect than a soft camel's hair.

Applying stencils is a painstaking job requiring skill to obtain accuracy and beautiful color. For this reason alone, the stencil project is of value. I found that to the last one in the class, all strove for perfection—due to the extreme interest the project aroused. When repeating the unit of design, pupils were soon aware of the reason for making all the stencils the same dimensions and for carefully numbering them. The surprise element in using several stencils to make one design is always a delight.

For pupils who later wished to stencil on cloth, a skill had already been mastered and the results were excellent. Any kit of textile dyes contains all directions that are simple and easy to follow.

The interest displayed in a stencil problem that has been made practical and the many charming results that were obtained, I confess were most gratifying. So I recommend this technique to any teacher looking for a splendid color project.

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Before we start, let's give our sincere thanks to the Province of Quebec Tourist Bureau for two wonderful booklets that make our Canadian visit a memorable success. First of all, we plan all the details of our trip with the help of THE QUEBEC VISITOR. Here is authentic information including an alphabetical list of localities in Quebec with the names of counties, route numbers, distances and location from Montreal, public means of transportation, touring accommodations, rates, resort hotels with the classification and a reference to a section of the booklet where the hotels are described completely. On the top of the pages we find descriptive paragraphs on touring in Quebec, La Ville de Quebec, The Gaspé Peninsula, Quebec tourist regions, resorts in Quebec, Seaside resorts, Lakeside resorts, Mountain resorts, Fishing and Hunting in Quebec, Canoe trips, Skiing, and Transportation, including railway, aerial, and steamship.

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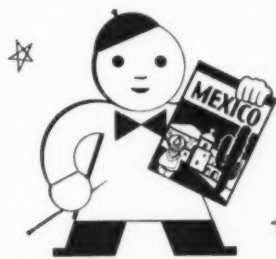
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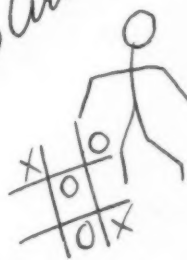
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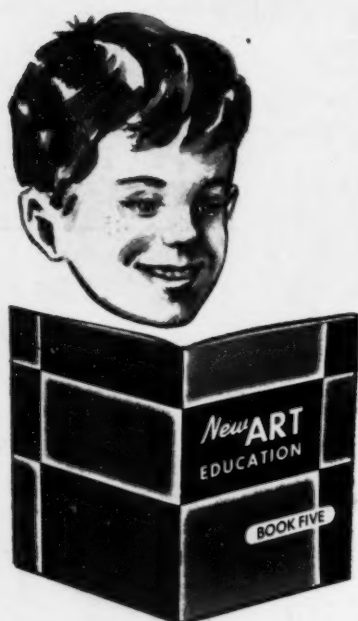
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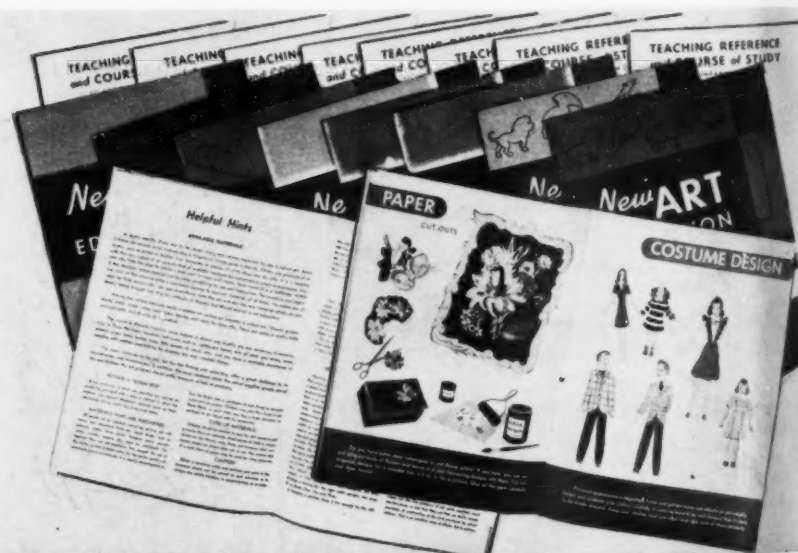
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